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# 中國民族民間文藝集成志書概覽

Introduction of Chinese Folk and Ethnic Culture and Arts Collections

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# 序

悠悠五千年中國文化綿綿不斷。中華各族人民在歷史發展的長河中，相互依存、相互影響，若消若長，若分若合，如撮土成山，如百川匯流，以非凡的創造精神，共同養育了博大精深、輝煌燦爛的中華民族文化。一個英國人，曾經這樣評說中國和中國文化：「就中國人來說，幾千年來，比世界任何民族都成功地把幾億民衆，從政治文化上團結起來。他們顯示出這種在政治文化上統一的本領，具有無與倫比的成功經驗。」（英國著名史學家湯因比語）正是這生于斯、長于斯的中華民族文化，以博大的包容性和深厚的統一意識，鑄成了中華民族強勁堅韌的民族精神和巨大的凝聚力，使其在國家存亡、民族興衰的關鍵時刻發揮了巨大力量，激勵了一代又一代的中國人團結進取、發奮圖強，促進了中華民族文化血脉不斷，日益輝煌。

失于廟堂，求之諸野；以史為鑒，明鏡正身。

中國素有整理保存民族文化遺產的傳統，中華民族文化勇于創造，也惠于保存：

孔子刪《詩經》為三百零五篇，為我國第一部詩歌總集；

秦權相呂不韋集門客三千人，使「人人著所聞」，集儒、道、法、兵、墨、名、農、縱橫、陰陽、小說諸家分類雜記，纂《呂氏春秋》「八覽」、「六論」、「十二記」共一百六十篇，為后世研究先秦諸子學說的重要典籍之一；

漢武帝設「樂府」廣集民間裏巷歌謡，以觀風俗，知薄厚，建立了國家級的采風制度；

漢太史公司馬遷積十余年之努力，系圖固，忍腐刑，成曠世名篇《史記》；

宋司馬光之巨型編年體通史《資治通鑑》，于典籍簡牘盈積煙海中，沉精積思，舉撮機要，蔚然成就。其網羅宏富，體大思精，與《史記》合稱「史學雙璧」。

明永樂帝命解縉等輯《永樂大典》，為我國有史以來最大一部類書，共輯錄上自先秦，下迄明初圖書八千種，共二萬二千八百七十七卷，惜原本不知所終，副本于八國聯軍入京時大部焚毀，今散見者僅有八百余卷，不到原書的百分之四；

清康熙年間陳夢雷纂《古今圖書集成》，是為內容宏富、現存規模最大、體例最完備的一部古代百科全書；

清乾隆年間，紀昀受命總纂《四庫全書》，並撰寫古籍概要，苦心經營13年，編成我國歷史上空前龐大、卷帙浩繁、影響深遠的大型古籍叢書；

更有自周而始的歷代方志，以行政區劃為範圍，記載自然和社會各個方面的現狀與歷史，包羅舉凡一地的天文、地理、政治、經濟、軍事、文化、人物、風俗、灾異等等，其歷史之悠久，內容之豐富，數量之多，普及之廣，世界各國，無與倫比。是中華民族優秀文化遺產的重要部分。

凡此種種……

幾千年來中國文化保持了這一修續傳統，值得后人學習借鑒，取長補短、古為今用。于是有了這部歷時二十餘年，被列入國家藝術科學重點項目、國家社會科學基金重大項目——「中國民族民間文藝集成志書」編纂出版的浩瀚工程。

中國民族民間文藝集成志書，是動員了十幾萬文化工作者奮力搶救、整理、編纂而成的，是一項前無古人的開創之作，它以超乎中國以往任何歷史時期的、即使在世界文化史上也是絕無僅有的廣度和深度，對中國浩如煙海的民族民間文藝進行了一次全面、深入的普查、挖掘和搶救，系統地收集和保存了我國各地各民族民間優秀文學藝術遺產，記述了各地各民族民間優秀文學藝術的歷史和現狀，是一套氣勢恢宏，具有中華民族深厚文化傳統和獨特民族風格的民族民間文學藝術的宏篇巨帙。

之深：究中國歷史上下五千年的傳統與積澱，以實地考察及探尋的第一手文藝資料為成書的基礎；

之廣：涵蓋中國五十六個民族的豐富文藝資源，跨及中國民族民間文藝的幾大主要學科；

之新：開創文藝集成志書體例之先河，專致于中國民族民間文化的口頭與無形遺產。

#### 中華民族民間文藝非

常真實、非常豐富地表現了人民的思想感情、理想願望。保存着中華民族長期形成的優良傳統和高尚道德，包含着助人為樂的善良性格；奮勇前進、不懼艱難險阻的大無畏氣魄；急公好義、扶正抗邪的正義感以及為了國家民族奮不顧身的自我犧牲精神。

幾千年來，中華各民族的民間文藝用口述心傳的形

式保存了本民族的歷史事實、社會生活的內涵和發展，以及豐富多樣的風俗習慣，具有獨特的民族色彩和地方風格，各族人民通過自己的創作和表演表現了自己的藝術才能和審美情趣，是我們取之不盡的學習對象和文化滋養，為創造中華民族的新文化打下扎實的基礎，為弘揚民族文化、振奮民族精神，提高民族自尊心、自信心，增強民族親和力、凝聚力，乃至為全人類文化發展提供和積蓄更大的動力。

#### 中國民族民間文藝集成志書的意義與歷史價值在于：

它第一次將中華民族幾千年來散落在民間的無形的精神遺產變為有形的文化財富，結合現存的典籍、文物、遺址，進行分析、整理，加以科學的闡述，為研究中國民族民間文化，研究中國的社會、歷史、宗教、民族，研究中國的民情、風俗，提供了系統、豐富、可靠的資料。

它第一次全面地反映了中華民族數千年民族民間優秀文學藝術成果，深刻地揭示了民族民間文藝的發展規律、審美觀念、欣賞習俗，為繁榮文藝創作，提供了非常豐富的創作經驗和深厚的精神滋養。這是創造有中國民族特色文藝必不可少的借鑒和學習的基礎，同時也為有關部門制定全國或本地區文化政策提供了歷史的依據。

它以其豐富的內涵，精美的印刷和裝幀，為世界文化寶庫增添了絢麗多彩的瑰寶，對於開展中外文化交流，增強中華民族的凝聚力、自豪感，將產生深遠的影響。

由中央政府和各地方政府斥巨資，自上而下組織、倡導、動員，全國各民族十幾萬著名專家學者、文藝家、民間藝人和廣大基層文化工作者積極參與、合力編纂，煌煌五億字計的宏大篇幅，歷二十年之功所築就的「中華民族文化長城」，利在當代，功在千秋，與世長存。時間愈久，愈將顯示出她偉大的學術價值和歷史價值！

# Preface

Writing and compiling *Chinese Folk and Ethnic Culture and Arts Collections* involved exploration, salvation, collection and compilation of the folk, literary and artistic materials of different ethnic minorities in China's diverse regions by tens of thousands of Chinese cultural workers. It is hence a literary project of unprecedented dimensions both in China and the world.

*Chinese Folk and Ethnic Culture and Arts Collections* takes an in-depth look at China's five thousand years of cultural tradition and accumulation based on first-hand materials from on-the-spot investigation and exploration. It encompasses the rich cultural and artistic resources of all 56 Chinese ethnicities and covers the main disciplines of Chinese folk art. It is the first Chinese art collection series to specialize in the oral and intangible heritages of Chinese folk culture.

Chinese folk arts vividly and truthfully reflect people's emotions, thoughts, dreams and wishes and help preserve the traditional Chinese virtues of generosity, bravery, justice and self-sacrifice. For thousands of years, Chinese folk arts have been handed down orally, forming a spoken record of China's history, social development and folk customs. Each ethnicity has evinced its artistic talents and aesthetic values through cultural creativity and performance that have nourished China's rich culture and laid solid foundations for development of new Chinese culture. Folk art performances help to spread Chinese culture, to vitalize the Chinese spirit, and to increase the self-respect and self-confidence of the Chinese people. They bring people different ethnic backgrounds closer together and provide impetus for more cultural development within China and around the world.

The intention behind *Chinese Folk and Ethnic Culture and Arts Collections* is to combine intangible spiritual heritage handed down by word of mouth for thousands of years with that emanating from more specific, scientifically analyzed sources, such as books, artifacts and cultural relics. It is a source of systematic and authentic material for future research into Chinese sociology, history, religion, folk culture, customs and ethnic minorities.

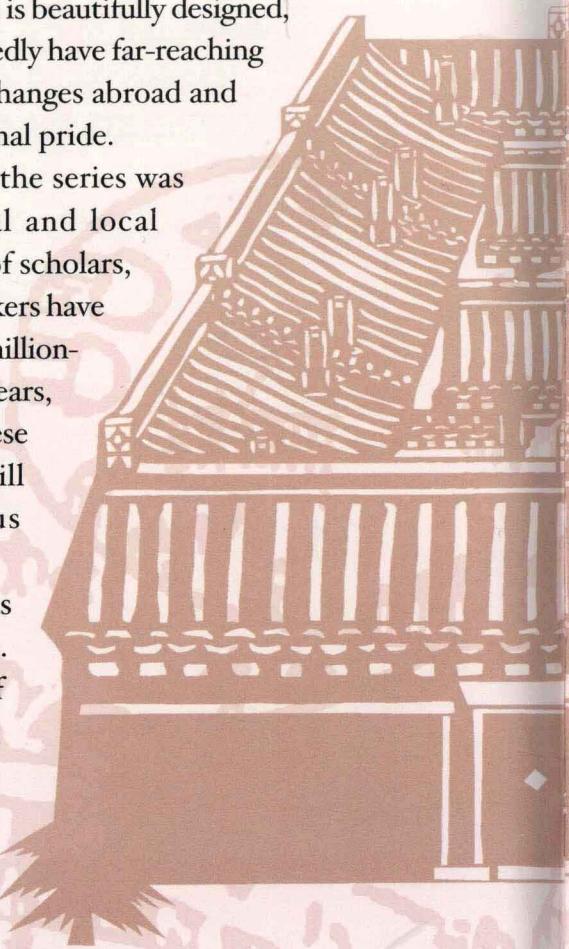
The series presents excellent Chinese folk literary and artistic

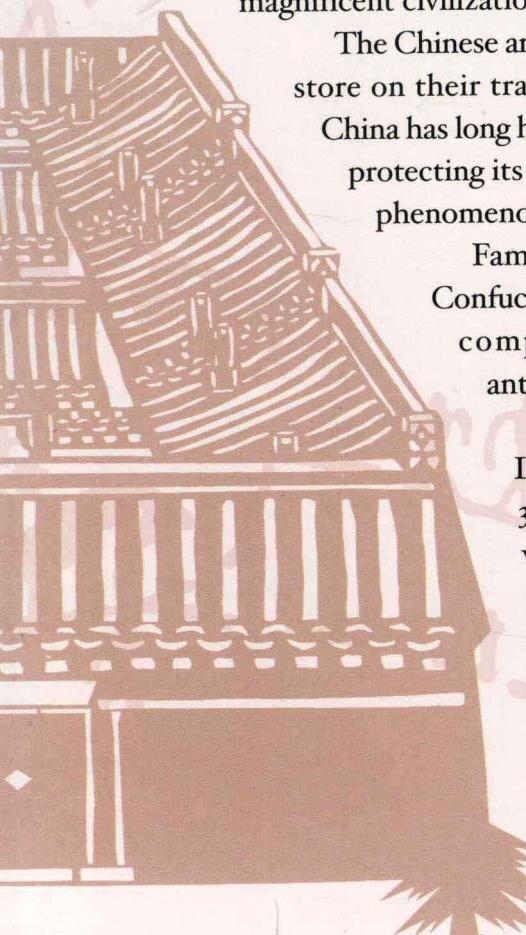
achievements over several thousands of years, revealing their course of development and aesthetic worth. It constitutes a solid source of reference for characteristic Chinese ethnic culture and a basis for formulation of national and local cultural policies.

The rich content of this series is beautifully designed, printed and bound. It will undoubtedly have far-reaching influence on Chinese cultural exchanges abroad and fortify the Chinese people's national pride.

Editing and compilation of the series was funded by the Chinese central and local governments. Tens of thousands of scholars, artists, folk artists and cultural workers have been actively involved in this 500 million-word project for the past twenty years, thus it is also known as "The Chinese Cultural Great Wall". History will bear witness to its enormous academic and historical value.

China's 5,000-year history has produced a splendid culture. Interdependence of people of various ethnicities dwelling together in this vast land has resulted in cross-cultural fertilization that has enriched this extensive, glorious and impressive civilization. British historian Arnold Toynbee once said of China and the Chinese culture: "Over the past few thousands of years, the Chinese have been more successful than any other nation in politically and culturally uniting its tens of millions of people. They have demonstrated their strong power through maintaining political and cultural unity, and their experience in achieving this is unique." A deep-rooted concept of unity has helped to form the tenacious spirit of the Chinese people.





and increase national cohesion, inspiring its people to stay together when the country is threatened. From generation to generation, the Chinese people have joined hands to make social progress, strengthen their culture, and bring new glory to its magnificent civilization.

The Chinese are creative people who also lay great store on their traditions and cultural heritage and China has long had the tradition of seeking out and protecting its cultural heritage. Examples of this phenomenon are many.

Famous Chinese thinker and scholar Confucius selected 305 ancient poems and compiled *Book of Songs*, the first anthology in Chinese history.

Lü Buwei, a premier of the Qin Dynasty (221-206 B.C.), summoned 3,000 courtiers and asked them to write down what they knew. The result was *The Spring and Autumn Annals of Mr. Lü*, a collocation of the thoughts of Confucians, Taoists, Legalists, Mohists, military strategists and agriculturists of that time. It comprises 160 articles, and is considered a main ancient Chinese classic for the study of schools of thought of the

Spring and Autumn Period of China.

In the Western Han Dynasty (206 B.C.-24 A.D.), Emperor Wu established a Music Bureau in which to record and collect the folk songs, music and customs whose work is ongoing to this day.

Han Dynasty historian Sima Qian completed his remarkable, *Records of the Historian*, after ten years of humiliation and misery

in jail.

In writing his giant annalistic work, *Mirror of History*, Sima Guang, historian of the Song Dynasty (960-1279), sifted out the essence of existing history books. This immense historical and literary achievement, along with *Records of the Historian* constitute China's two pieces of jade within its vast storehouse of written history.

Ming Dynasty Emperor Yongle ordered Xie Jin and other scholars to compile *Yongle Encyclopedia*, China's first. Its 22,877 volumes included literary works from the Spring and Autumn Period to the Ming Dynasty. The original copy was, alas, lost, and most copies burnt by foreign allied forces in China during the Qing Dynasty (1644-1911). Today, only 800 volumes remain – less than 4 percent of the original.

During the reign of Emperor Kangxi of the Qing Dynasty, Chen Menglei compiled *Collected Ancient and Contemporary Books*, considered the largest scale ancient Chinese encyclopedia with the most writing styles.

During Qing Dynasty Emperor Qianlong's reign, Ji Yun was ordered by the emperor to compile *Complete Library in Four Divisions*. This necessitated his writing precis of several ancient books. He spent 13 years on the project and it became the most complete and influential ancient book collection in China.

There are also many local chronicles dating from the Zhou Dynasty that record the historical, social and natural development of various Chinese administrative regions. They include detailed descriptions of many aspects of local life, including politics, economy, culture, customs, topography and natural disasters.

During China's long history, the Chinese people have kept to the tradition of keeping accurate historical records with the aim of learning from their ancestors and teaching future generations. *Chinese Folk and Ethnic Culture and Arts Collections* project of the past two decades, listed as key national art science and major national social science fund project, has been undertaken in the interests of continuing this tradition.

# 組織管理及編纂

中國民族民間文藝集成志書的編纂出版工作由中華人民共和國文化部牽頭，會同國家民族事務委員會、中國文學藝術界聯合會的有關文藝家協會聯合主辦。由文化部成立的全國藝術科學規劃領導小組領導中國民族民間文藝集成志書的編纂、審定和出版工作，領導小組組長由周巍峙擔任。文化部民族民間文藝發展中心負責編纂出版的具體管理工作。中央和地方財政將編纂工作經費納入預算，中央財政又撥專款保證它的統一規劃和統一裝幘下的出版工作。

中國民族民間文藝集成志書是按照統一規劃、統一體例編纂、統一出版的大型文献資料叢書，在組織編纂工作中，從上到下，都采用了縝密的工作程序與科學的工作方法。

爲了使集成志書的編纂質量真正達到具有代表性的要求，各部集成志書採取了「從下而上，逐層整理」的工作原則。各省(自治區、直轄市)卷是在地、市、縣資料卷及民族卷的基礎上，按統一編纂體例整理成初稿的。各省卷均須通過總編輯部、特約審稿員參加的初審、復審、終審驗收，報領導小組審批后，定稿出版面世。

在全國藝術科學規劃領導小組的領導下，成立了中國民族民間文藝集成志書編纂機構：中國民族民間文藝集成志書總編委會，總編委會成員由各部集成志書主編組成，周巍峙任主任；各部集成志書編委會，主編分別由呂驥、周巍峙、李凌、孫慎、張庚、吳曉邦、鐘敬文、

賈芝、馬學良、羅揚擔任，諸多很有學術造詣的專家、學者任副主編，并成立了總編輯部，在主編的領導下，主持各部集成志書編纂體例的制定，指導集成志書各省卷的編纂工作，負責集成志書各省卷的審稿和驗收。各部集成志書總編輯部

分別設在中國藝術研究院、中國音樂家協會、中國民間文藝家協會。

中國民族民間文藝集成志書編纂省卷的工作由文化廳(局)、文聯承

擔，各省成立的藝術科學規劃領導小組和辦公室負責編纂工作的組織實施。成立各省卷編委會，聘請主編、副主編，并成立了省卷編輯部，完成省卷的編纂審定工作。各省卷編輯部分別設在省藝術研究所、群衆藝術館、音樂家協會、曲藝家協會、民間文藝家協會等部門。



# Compilation, Organization and Management

*Chinese Folk and Ethnic Culture and Arts Collections* project was sponsored by the Ministry of Culture and co-sponsored by the State Ethnic Affairs Commission and relevant artists' associations affiliated to the China Federation of Literary and Art Circles. The Ministry of Culture set up a National Art Science Planning and Direction Group led by Zhou Weizhi to monitor compilation, examination, approval and publication of the series. Actual compilation and publication was undertaken by the Ethnic Folk Literature and Art Development Center under the Ministry of Culture. Funding for the project was a feature of the central and local government fiscal budget, and the state financial administration allocated special funds to ensure unified planning and layout.

*Chinese Folk and Ethnic Culture and Arts Collections* is the fruit of unified planning, lay out and publication. Compilation of this series was a scientific, systematic process.

In order to meet the required criterion, materials were gathered from grass roots organizations upwards to those at central government level. The provincial volumes (autonomous regions and municipalities)

are based on prefecture, city and county records. The collections were edited, copy edited, proofread and checked by the General Editorial Department, and independent copy editors also checked them before the final versions went into publication.

Organizations participating in *Chinese Folk and Ethnic Culture and Arts Collections* include *Chinese Folk and Ethnic Culture and Arts Collections* General Editorial Board, comprising editors-in-chief of each collection with Zhou Weizhi as the director; editorial boards for each collection, with Lü Ji, Zhou Weishi, Li Ling, Sun Shen, Zhang Geng, Wu Xiaobang, Zhong Jingwen, Jia Zhi, Ma Xueliang, and Luo Yang as editors-in-chief, and various accomplished experts and scholars invited to be deputy editors-in-chief. Each collection's layout was decided by its General Editorial Department, which also oversaw compilation, editing, examination and approval of the provincial volumes. The collection's general editorial departments are located in the China Art Institute, Chinese Musicians Association and China Society for the Study of Folk Literature and Art.

Groups and offices were established in various provinces to administer compilation of the provincial volumes under the guidance of the Culture Department (bureau) and China Federation of Literary and Art Circles. Provincial art science planning and direction group and administrative offices are responsible for project organization and implementation.

Provincial Volume Editorial Boards led by editors-in-chief and deputy editors-in-chief managed compilation, examination and approval of the provincial volumes. They are located in provincial art research institutes, the Mass Art Hall, Musicians Association, Ballad Singers Association, Society for the Study of Folk Literature and Art and other departments.

十部中國民族民間文藝集成志書在北京國際圖書博覽會上展出。

Ten volumes of Chinese National Folk Art Collection Series exhibited at Beijing International Book Fair.





1979年，文化部和國家民委、中國音樂家協會首先發起編纂《中國民間歌曲集成》、《中國戲曲音樂集成》、《中國民族民間器樂曲集成》、《中國曲藝音樂集成》。其后，文化部、國家民委又先后與中國舞蹈家協會、中國戲劇家協會、中國民間文藝家協會、中國曲藝家協會相繼聯合發出關於編纂《中國民族民間舞蹈集成》、《中國戲曲志》、《中國民間故事集成》、《中國歌謠集成》、《中國諺語集成》和《中國曲藝志》的通知。

1986年，文化部、財政部下發《關於國家重點藝術科研項目七部藝術〈集成〉、〈志〉編纂費請列入各級財政預算的通知》[文計字(86)第112號]，在經費上保證了文藝集成志書編纂出版工作的完成。

1991年6月，全國藝術科學規劃領導小組召開「全國文藝集成志書規劃工作會議」，會議對「七五」計劃期間十部文藝集成志書編纂、出版工作情況進行了總結和交流，并着重對「八五」計劃期間編纂、出版工作進度與質量提出具體規劃和要求。為此，中宣部、文化部下發《關於轉發〈全國文藝集成志書規劃工作會議紀要〉的通知》[文研發(1991)44號]。

In 1979, the Ministry of Culture, State Ethnic Affairs Commission and Chinese Musicians Association initiated compilation of *Collection of Chinese Folk Songs*, *Collection of Chinese Traditional Opera Music*, *Collection of Chinese Folk and Ethnic Instrumental Music*, *Records of Chinese Quyi Music*. Later, the Ministry of Culture, the State Ethnic Affairs Commission, the Chinese Dancers Association, the Chinese Dramatists Association, the China Society for the Study of Folk Literature and Art and the Chinese Ballad Singers Association jointly announced compilation of *Collection of Chinese Folk Dances*, *Records of Chinese Traditional Opera*, *Collection of Chinese Folktales*, *Collection of Chinese Ballads*, *Collection of Chinese Proverbs*, *Records of Chinese Quyi*.

In 1986, the Ministry of Culture and Ministry of Finance announced that monetary support for seven collections and key national art scientific research projects would be budgeted for at various levels of government.

In June 1991, during the seventh "Five Year Plan", the National Arts and Science Planning and Directing Group held a National Planning Work Conference for *Chinese Folk and Ethnic Culture and Arts Collections*. Those present summarized and exchanged ideas on compilation and publication of the ten collections, the emphasis being on planning, pace and quality for the eighth "Five Year Plan" period. After the conference, the ten collections entered the publishing stage in an all-round way when the Publicity Department of the CPC Central Committee and Ministry of Culture sent out a directive on "transmitting the Summary of National Planning Working Conference of *Chinese Folk and Ethnic Culture and Arts Collections*".

# 全国艺术科学规划领导小组



全國藝術科學規劃領導小組成立于1984年，其工作任務是統一領導全國藝術學科規劃的制定，協調各藝術學科的發展規劃；審議各藝術學科國家重點研究項目；領導中國民族民間文藝集成志書的編纂和出版工作。

領導小組組長周巍峙，歷任副組長由張庚、林默涵、陳荒煤、李希凡、潘震宙、陳曉光先后擔任。

The National Art Science Planning and Direction Group was founded in 1984. Its purpose was to make a unified plan coordinating the development plans of various art disciplines, to review key national art research projects and to oversee compilation and publication of *Chinese Folk and Ethnic Culture and Arts Collections*. The group, which consists of Zhang Geng, Lin Mohan, Chen Huangmei, Li Xifan, Pan Zhenzhou, and Chen Xiaoguang as deputy directors, is headed by director Zhou Weishi.

爲推動全國文藝集成志書編纂工作，文化部、全國藝術科學規劃領導小組于1983年、1984年、1985年分別召開了長沙會議、鄭州會議、成都會議。1986年8月，全國文藝集成志書編纂工作會議在蘭州市召開，出席會議的有各地文化部門的領導、各文藝集成志書主編以及專家學者共一百五十余人，這次會議標志着十部文藝集成志書總的發動工作基本結束，各卷本依次進入普查編纂階段。此后，十部文藝集成志書全部被列入藝術學科國家重點科研項目。

In 1983, 1984 and 1985 ,the Ministry of Culture and the National Art Science Planning and Direction Group jointly held meetings in Changsha, Zhengzhou and Chengdu to advance compilation work. In August



1986, the National Compilation Conference for this collection series was held in Lanzhou, attended by 150 leaders from diverse cultural departments, editors-in-chief of various collections and experts and scholars. This conference marked the transition from the initial to the general survey and compilation stage. All attendees appear on the key national art scientific research projects list.

爲總結文藝集成志書編纂工作經驗，推動編纂出版工作，表彰工作中的先進集體和先進個人，文化部、全國藝術科學規劃領導小組于1988年在北京召開全國文藝集成志書工作表彰大會(首屆)。

In 1988, the Ministry of Culture and National Art Science Planning and Direction Group jointly held *Chinese Folk and Ethnic Culture and Arts Collections Appraisal Meeting* in Beijing. Its aim was to summarize compilation information and experience, advance compilation and publication, and to acknowledge advanced groups and individuals.





1990年1月，全國藝術科學規劃領導小組召開「藝術科學元老新春聯誼會」。中宣部、文化部、國家民委、新聞出版署、中國文聯各有關協會的領導同志，十部文藝集成志書主編、副主編等百余人蔉會，大家歡聚一堂，共渡新春佳節。

In January 1990, the National Art Science Planning and Directing Group held the "Art Science Experts Spring Festival Get-together", attended by over 100 leaders from the CPC Central Committee Publicity Department, Ministry of Culture, State Ethnic Affairs Commission, Press and Publication Administration of China, and various associations affiliated with the China Federation of Literary and Art Circles, as well as editors-in-chief and deputy editors-in-chief of the ten collections.



為促進少數民族地區文藝集成志書編纂工作，全國藝術科學規劃領導小組先后于1992年5月和1992年8月分別在貴陽、烏魯木齊召開「全國文藝集成志書(西南、西北片)編纂工作座談會」。

In May and August 1992, the National Art Science Planning and Directing Group held two national compilation work forums for *Chinese Folk and Ethnic Culture and Arts Collections* in Guiyang, Guizhou Province and Urumqi, Xinjiang Uygur Autonomous Region in southwest and northwest China, with the aim of promoting arts collection and compilation in ethnic inhabited regions.

# 十部民族民间出版百卷嘉奖会 文艺集成志书出版百卷嘉奖会



1988年10月，《中國民間歌曲集成·湖北卷》、《中國民族民間舞蹈集成·江蘇卷》見諸于世，從而拉開了這套大型系列叢書的出版帷幕。1997年11月，文藝集成志書已出版百卷，中華民族的「文化長城」顯露雛形，文化部在人民大會堂召開了規模盛大的嘉獎會。

In October 1988, the first two volumes of the larger series—*Collection of Chinese Folk Songs: Hubei volume* and *Collection of Chinese Folk Dances: Jiangsu volume* came out. By November 1997, 100 volumes had been published and the series was likened to a “cultural Great Wall”. A grand awarding ceremony for them was held at the Great Hall of the People.



1999年《中國戲曲志》、2000年《中國民族民間舞蹈集成》全部出齊，  
向海內外成套發行。

Between 1999 and 2000, compilation of *Records of Chinese Traditional Opera* and *Collection of Chinese Folk Dances* was completed, and they entered the domestic and overseas market as a set.

# 文化部全国文艺集成志书工作会议暨成果表彰会



2000年12月，文化部召開第三屆「全國文藝集成志書工作會暨成果表彰會」。  
表彰集成志書編纂工作的先進集體、先進個人。

In December 2000, in recognition of advanced compilation groups and individuals, the Ministry of Culture held the third National Compilation and Publication Appraisal Meeting for the Chinese National Folk Art Collection Series.

# 民族民間文藝集成志書主編座談會



2001年5月17日，文化部民族民間文藝發展中心在京召開了文藝集成志書主編座談會。文化部部長孫家正、中宣部副部長劉鵬、中國文聯黨組書記李樹文等領導來到會議駐地，看望了與會代表，對各位主編及全體文藝集成志書工作者二十年來的無私奉獻和辛勤勞動表示感謝和敬意。

除已故的馬學良、吳曉邦外，有七位主編參加了座談會，他們是九十九歲的鐘敬文、九十歲的張庚、八十八歲的賈芝和李凌、八十五歲的周巍峙和孫慎、七十二歲的羅揚；九十二歲的呂驥因參加其他重要會議而沒有到會。

# 中国民族民间文艺集成志书主编座谈会



On May 17, 2001, the Ethnic Folk Art Development Center under the Ministry of Culture held a forum for the Arts editors-in-chief of the collection series. Minister of Culture Sun Jiazheng, Vice Minister of the CPC Central Committee Publicity Department Liu Peng, and China Federation of Literary and Art Circles party secretary Li Shuwen went to visit the delegates and extended to them their heartfelt gratitude for their whole-hearted contributions and diligence over the past 20 years.

Seven editors-in-chief attended the forum: Zhong Jingwen, aged 99, Zhang Geng, aged 90, Jia Zhi and Li Ling, aged 88, Zhou Weizhi and Sun Shen, aged 85, and Luo Yang, aged 72. Ninety-two-year-old Lu Ji was unable to attend. Also absent were the two late editors-in-chief Ma Xueliang and Wu Xiaobang.

# 中國民族民間文藝集成志書總編委員會及 十部文藝集成志書主編

文藝集成志書編纂伊始，便於歲末年初之際召開十總編輯部工作會議，總結過去一年的工作，商定新一年工作計劃。

From the beginning of compilation, the Ten General Editorial Departments Working Conference was held at the end of each year with the aim of summarizing previous year's achievements and putting forward plan for the next year.



General Editorial Board of *Chinese Folk and Ethnic Culture and Arts Collections* and Editors-in-chief of the ten Collections



周巍峙(1916~ )，江蘇東臺人。文化部原代部長，現任中國文聯主席。

全國藝術科學規劃領導小組組長、中國民族民間文藝集成志書總編委會主任、《中國戲曲音樂集成》主編、《中國民間歌曲集成》副主編。

Zhou Weizhi (1916~ ), editor-in-chief of *Collection of Chinese Traditional Opera Music*. A native of Dongtai City, Jiangsu Province, Zhou is a musician, national cultural work leader and former acting Minister of Culture. He is concurrently chairman of China Federation of Literary and Art Circles, director of the National Art and Science Planning and Directing Group, director of *Chinese Folk and Ethnic Culture and Arts Collections* General Editorial Board, editor-in-chief of *Collection of Chinese Traditional Opera Music* and deputy editor-in-chief of *Collection of Chinese Folk Songs*.



呂驥(1904~2002)，湖南湘潭人。著名音樂家。中國音樂家協會原主席。

中國民族民間文藝集成志書總編委會委員，《中國民間歌曲集成》主編。

Lü Ji (1904~2002), *Collection of Chinese Folk Songs* editor-in-chief, member of the General Editorial Board of *Chinese Folk and Ethnic Culture and Arts Collections*. A native of Xiangtan City, Hunan Province, Lü was a noted musician and former Chairman of Chinese Musicians Association.



李凌(1913~2003)，廣東臺山人。著名音樂家、音樂活動家、音樂教育家。中國音樂學院原院長、中國文聯書記處原書記。

中國民族民間文藝集成志書總編委會委員，《中國民族民間器樂曲集成》主編。

Li Ling (1913-2003), editor-in-chief of *Collection of Chinese Folk and Ethnic Instrumental Music*, member of the General Editorial Board of *Chinese Folk and Ethnic Culture and Arts Collections*. A native of Taishan City, Guangdong Province, Li was a well-known musician, music activist and educator, former President of the Central Conservatory of Music and former secretary of the China Federation of Literary and Art Circles secretariat.

孫慎(1916~ )，浙江鎮海人。著名音樂家。中國音樂家協會原副主席、現顧問。中國民族民間文藝集成志書總編委會委員，《中國曲藝音樂集成》主編、《中國民間歌曲集成》副主編。

Sun Shen (1916- ), editor-in-chief of *Records of Chinese Quyi Music*. A native of Zhenhai City, Zhejiang Province, Sun is a prestigious musician, consultant and former vice chairman of the Chinese Musicians Association, member of the General Editorial Board of *Chinese Folk and Ethnic Culture and Arts Collections* and deputy editor-in-chief of the Chinese Folk Songs Collection.



吳曉邦(1906~1995)，江蘇太倉人。著名舞蹈編導家、理論家、教育家。中國舞蹈家協會原主席、名譽主席。

中國民族民間文藝集成志書總編委會委員，《中國民族民間舞蹈集成》主編。

Wu Xiaobang (1906-1995), editor-in-chief of *Collection of Chinese Folk Dances*, member of the General Editorial Board of *Chinese Folk and Ethnic Culture and Arts Collections*. A native of Taicang City, Jiangsu Province, Wu was a well-known choreographer, dance theorist and educator. He was former chairman and honorary chairman of the Chinese Dancers Association.



張庚(1911~2003)，湖南長沙人。著名戲劇家、戲曲學家。中國藝術研究院原副院長、中國戲劇家協會原名譽主席、中國戲曲學會原會長。

中國民族民間文藝集成志書總編委會委員，《中國戲曲志》主編。

Zhang Geng (1911-2003), editor-in-chief of *Records of Chinese Traditional Opera*. A native of Changsha City, Hunan Province, Zhang was a famous playwright, traditional Chinese opera scholar, former vice president of the China Arts Research Institute, former honorary Chairman of the Chinese Dramatists Association, and former president of the China Opera Society.



鐘敬文(1903~2002)，廣東海豐人。著名民俗學家。中國民間文藝家協會原主席、名譽主席、中國民俗學會原理事長。

中國民族民間文藝集成志書總編委會委員，《中國民間故事集成》主編。

Zhong Jingwen (1903-2002), editor-in-chief of *Collection of Chinese Folktales*, member of *Chinese Folk and Ethnic Culture and Arts Collections*. A native of Haifeng City, Guangdong Province, Zhong is a folklore expert, honorary chairman and former chairman of the China Society for the Study of Folk Literature and Art, and former Director General of the China Folklore Society.



賈芝(1913~ )，山西襄汾人。著名民間文學家。中國民間文藝家協會名譽主席。

中國民族民間文藝集成志書總編委會委員，《中國歌謡集成》主編。

Jia Zhi (1913- ), editor-in-chief of *Collection of Chinese Ballads*. A native of Xiangfen City, Shanxi Province, Jia is a well-known folk writer and honorary chairman of the China Society for the Study of Folk Literature and Art.



馬學良(1913~1999)，山東榮成人。著名語言學家、民族教育家、語言文學家，新中國民族語言文學學科的創建者和領導者。中國民間文藝家協會原副主席、中國民族語言學會原副理事長。

中國民族民間文藝集成志書總編委會委員，《中國諺語集成》主編。

Ma Xueliang (1913-1999), editor-in-chief of *Collection of Chinese Proverbs*, member of the General Editorial Board of *Chinese Folk and Ethnic Culture and Arts Collections*. A native of Rongcheng City, Shandong Province, Ma was a distinguished linguist, ethnic educator, founder and leader of the discipline of ethnic language and literature of New China. He was former vice chairman of the China Society for the Study of Folk Literature and Art, and former vice director general of the China Ethnic Languages Society.

羅揚(1929~ )，河北咸縣人。曲藝理論家、文藝活動家。中國文聯原副主席、中國曲藝家協會原主席。

中國民族民間文藝集成志書總編委會委員，《中國曲藝志》主編。

Luo Yang (1929- ), editor-in-chief of *Records of Chinese Quyi*, member of the General Editorial Board of *Chinese Folk and Ethnic Culture and Arts Collections*. A native of Hebei's Xianxian County, Luo is a Quyi theorist, former vice chairman of the China Federation of Literary and Art Circles, and former Chairman of the Chinese Quyi Artists Association.

# 審稿

## Revisions



《中國戲曲音樂集成·吉林卷》初審會

*Collection of Chinese Traditional Opera Music: Jilin Volume First Editing Conference*



《中國民間歌曲集成·西藏卷》復審會  
Collection of Chinese Folk Songs : Tibet  
Volume Second Editing Conference



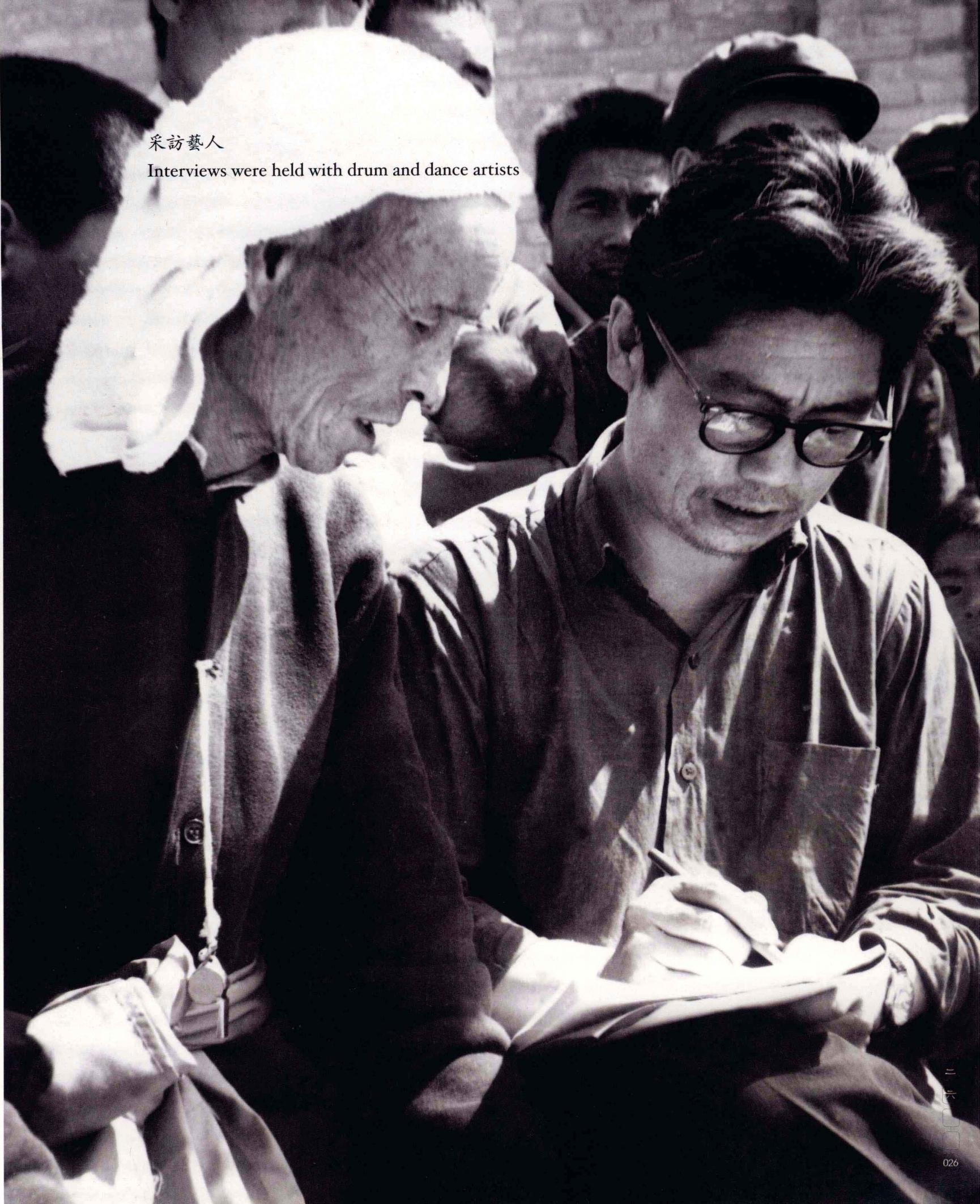
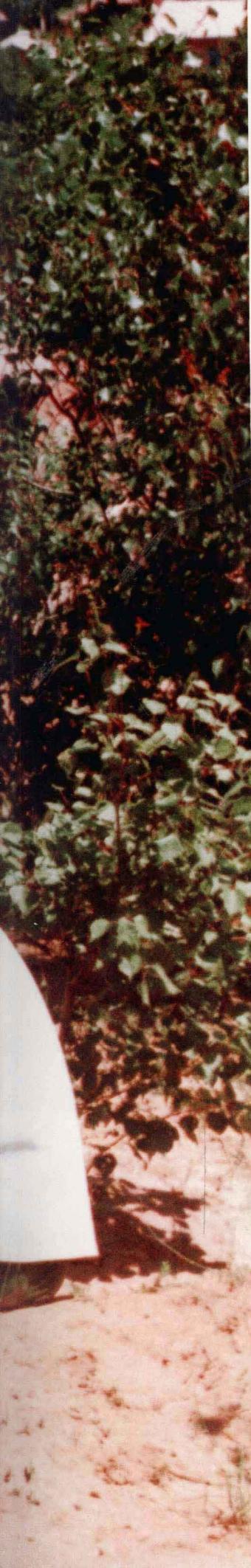
《中國民族民間器樂曲集成·內蒙古卷》通讀會  
Collection of Chinese Folk and Ethnic Instrumental Music: Inner Mongolian Volume Proofreading

# 采風 Collection



在庫倫旗進行田野調查

Field surveys were carried out in Kulun Banner





在沂蒙山區采集民歌

Folk songs were collected from the Yimeng mountain area



《中國民族民間舞蹈集成·寧夏卷》錄像組在采錄民間舞蹈  
*Collection of Chinese Folk Dances: Ningxia volume* production unit shot  
footage of folk dances



# 中國民族民間文藝集成志書

# Chinese Folk and Ethnic Culture and Arts Collections

Since 1979, the Chinese Ministry of Culture, the State Ethnic Affairs Commission, the China Federation of Literary and Art Circles and related academic societies have jointly initiated the Chinese National Folk Art Collection Series compilation project. The first ten collections comprise *Collection of Chinese Folk Songs*, *Collection of Chinese Traditional Opera Music*, *Collection of Chinese Folk and Ethnic Instrumental Music*, *Records of Chinese Quyi Music*, *Collection of Chinese Folk Dances*, *Records of Chinese Traditional Opera*, *Collection of Chinese Folktales*, *Collection of Chinese Ballads*, *Collection of Chinese Proverbs*, *Records of Chinese Quyi* with all together 500 million words in 450 volumes.

These ten collections compile folk literature and art materials still current, such as songs, music, dance, opera, fairy tales, stories, ballads and proverbs. They record their initiation, development and adaptations throughout history and analyze their development. In this series, China's rich culture and customs are vividly presented through beautiful pictures and detailed descriptions of its many cultural relics, treasures and historical figures.

一九七九年以來，中華人民共和國文化部、國家民族事務委員會會同中國文學藝術界聯合會有關文藝家協會陸續發起「中國民族民間文藝集成志書」的編纂工作。首批啓動的是《中國民間歌曲集成》、《中國戲曲音樂集成》、《中國民族民間器樂曲集成》、《中國曲藝音樂集成》、《中國民族民間舞蹈集成》、《中國戲曲志》、《中國民間故事集成》、《中國歌謡集成》、《中國諺語集成》和《中國曲藝志》，時稱「十部中國民族民間文藝集成志書」，規劃共三百卷（三十個省、自治區、直轄市各十卷）、四百五十冊，約五億字。

十部中國民族民間文藝集成志書涵蓋中國民族民間音樂、舞蹈、戲曲、曲藝和民間文學諸學科，收集、整理了流傳于民間的各民族文學藝術的基礎資料，如歌種、樂種、舞種、劇種、曲種、神話、傳說、故事、歌謠、諺語等，而且通過對民間文學藝術的產生、發展、衍變的記述，介紹了它的歷史和發展規律；通過人物介紹、文物、音樂、圖片、照片、服飾、場所等記載，以表現各門藝術的面貌與特色。

十部中國民族民間文藝集成志書的編纂工作從發起之日起，就被確定為國家重點科研項目，陸續地納入了中國哲學社會科學發展總體規劃之中。

# 《中國民間歌曲集成》

Collection of Chinese Folk Songs

## 《中國戲曲音樂集成》

Collection of Chinese Traditional Opera Music

## 《中國民族民間器樂曲集成》

Collection of Chinese Folk and Ethnic  
Instrumental Music

## 《中國曲藝音樂集成》

Collection of Chinese Quyi Music

## 《中國民族民間舞蹈集成》

Collection of Chinese Folk Dances

## 《中國曲藝志》

Records of Chinese Quyi

## 《中國諺語集成》

Collection of Chinese Proverbs

## 《中國歌謡集成》

Collection of Chinese Ballads

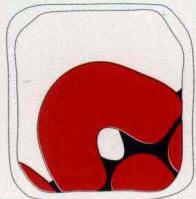
## 《中國民間故事集成》

Collection of Chinese Folktales

## 《中國戲曲志》

Records of Chinese Traditional Opera





# Collection of Chinese Folk Songs

Chief-edited by Lü Ji

Folk song is the longest history, simplest structure, richest numbers, and widest spreading musical genre among Chinese traditional culture. The poems of Chinese earliest poetry anthology, *The Book of Songs*, appeared 3,000 years ago. The 305 poems collected in the anthology are divided into three categories—"Feng" (local folk songs), "Ya" and "Song" (court songs, banquet songs, flattering praises and sacrificial poems), which display the music for folk customs, court, and rituals of pre-Qin Period (before 221 B.C.E.). To our gratification, "Tan'Ge" recorded in *The History of Wu Kindom and Yue Kindom* is still popular among farmers of Jiangsu Province, and there are some ancient songs and secular songs of the Ming(1368-1644) and Qing (1616-1911) Dynasties transmitted from generations to generations in different regions.

*Collection of Chinese Folk Songs*, displays the cream of folk songs of different times orally handed down by the mass. Each volume for a province is compiled on the principle of large scale, wide scope, and high quality through multi-means of music recordings, scores, pictures, texts, and videos or photos based on full-scale general investigation, collection, and uniform layout. Each volume displays the unique style of folk songs of the region through four parts: pictures, texts, music scores and folk singers.

The text includes a "General Introduction" to the folk songs of the province and an "introduction" to each kind of folk songs. The music scores are classified by the music genres, in some special cases, classified by dialects, popularity region and musical styles. Folk songs of the minorities are classified by national traditional taxonomy and music genres. If they are sung in the minority languages, their pronunciation are marked with International Phonetic Symbols and Latin pinyin fixed to the songs, also provided with translations or fixed translations in Chinese. There are 40,000 folk songs and 2,000 fine pictures of folk songs performances in this book. *Collection of Chinese Folk Songs* consists of 30 volumes with over 52,500,000 words, each volume is about 1,750,000 words with color illustrations.

28 volumes of *Collection of Chinese Folk Songs* are released, the rest will be published by 2005.

最早詩歌總集《詩經》輯錄的作品距今已三千年之久，其中收入的「風、雅、頌」三百零五篇，反映了先秦時代的民俗、宮廷、祭祀儀式中所唱的歌曲。值得我們欣慰的是：《吳越春秋》中記載黃帝時代的《彈歌》，至今還在江蘇一帶的農民口頭流傳，在廣大城鄉，還流傳着一部分中國古代歌曲和明清俗曲，數千年來，它代相傳習，經久不衰。

《中國民間歌曲集成》集中展示了中華民族有史以來各個歷史時期流傳在田野并依靠口頭傳承的方式代代相傳，從而被人民群衆保存下來的民間歌曲之精華。各省卷在編纂過程中，依據「範圍廣、品種全、質量高」的方針，采用音、譜、圖、文、像等多種手段，對流傳在本地區的民歌進行全面的普查和收集，再按照統一的體例，用音譜同步、圖文並茂的方式予以編纂。每一卷書通過圖片、文字、曲譜及民間歌手介紹等四個組成部分向讀者展示出本地區民間音樂特有的風貌。文字部分，包括該地區民歌的「概述」和每個歌種的「分述」。曲譜部分，系由編纂者根據每首民歌的音樂體裁等進行分類，在特殊情況下，還結合方言區與流行地域及音樂風格進行分類；各少數民族民歌，則以民族傳統分類法為主，結合音樂體裁進行分類，凡用少數民族語言演唱的各少數民族民歌，均采用國際音標或拉丁拼音進行注音并配歌，再進行漢文意譯或配歌。全書共收入精選的各民族民歌共四萬餘首，以及民歌演唱活動的精美照片近二千幅。全書三十卷，五千二百五十萬字，每卷約一百七十五萬字。

《中國民間歌曲集成》已出版二十八卷，計劃二零零五年全部出齊。

《中國民間歌曲集成》副主編賀綠汀、周巍峙、孫慎。

# 《中國民間歌曲集成》主編呂驥



中國占百分之九十以上的漢族民間歌曲按音樂體裁可分為號子、山歌、田歌、小調、舞歌、漁歌、禮俗歌、兒歌、生活音調等九類。

中國各少數民族因地理、歷史、人文、語言的不同，除有與漢族大體相似的勞動歌、山歌、舞歌、習俗歌、兒歌類外，情歌、叙事歌、宗教歌也具有十分重要的地位。

The folk songs of Han people, which accounts for above 90% of China population, falls into nine categories according to music genres as haozi (work songs), shan' ge (mountain songs), tian' ge (field songs), xiao diao (small tunes), wu' ge (dance songs), yu' ge (fisherman's songs), ritual songs, children's songs, vendor's cries.

The different ethnic minorities in China all have their own work songs, mountain songs, dance songs, ritual songs and children's songs. Besides, love songs, narrative songs and religions songs are all give high importance.

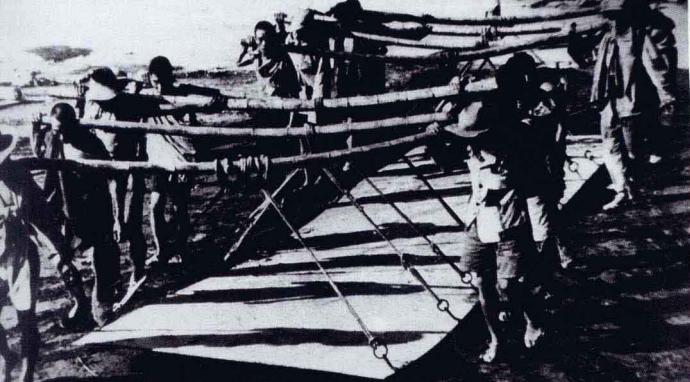


# 號子

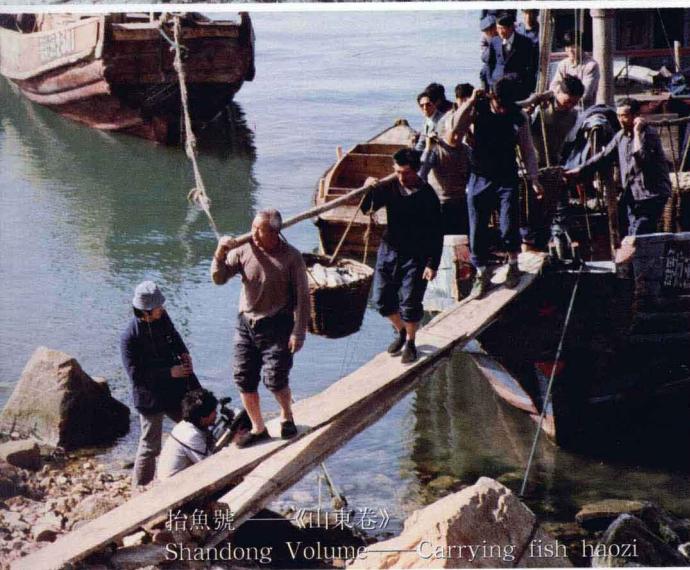
號子有悠久的歷史，在勞動中產生並伴隨着勞動過程演唱，其音樂節奏與勞動節奏緊密相連。按不同作業場所又分林業號子、農事號子、船工號子、漁民號子、建築號子、運輸號子、作坊號子等多種。其音樂形態以鏗鏘有力的節奏、一領衆和的演唱形式為典型。如黃河船工號子、三峽川江號子、東北森林號子、江浙撓秧號子等。

少數民族的勞動歌類按生產方式的不同，生活在綠洲的農業民族，如土家族的「薅草鑼鼓」、羌族碾場時所唱的「打連枷」、「牛佬佬調」等；生活在草原的游牧民族，如哈薩克族、裕固族所唱的「奶幼畜歌」、「牧駝歌」等；生活在海洋、林區的漁獵民族，如滿族所唱的《跑南海》、京族的《出海歌》，以及一部分手工勞動所唱的歌，如朝鮮族的《春米索裏》、《紡車打令》等。其音樂形態與號子不盡相同，曲調性較強。

張家港市河陽山麓的農民張元元演唱「彈歌」——《江蘇卷》  
Zhang Yuanyuan, a farmer of Heyang Mountain foot of Zhangjiagang in Jiangsu Province, is singing a folk song.



八拼擡杠棒號子——《上海卷》  
Shanghai Volume—work song for carrying sticks



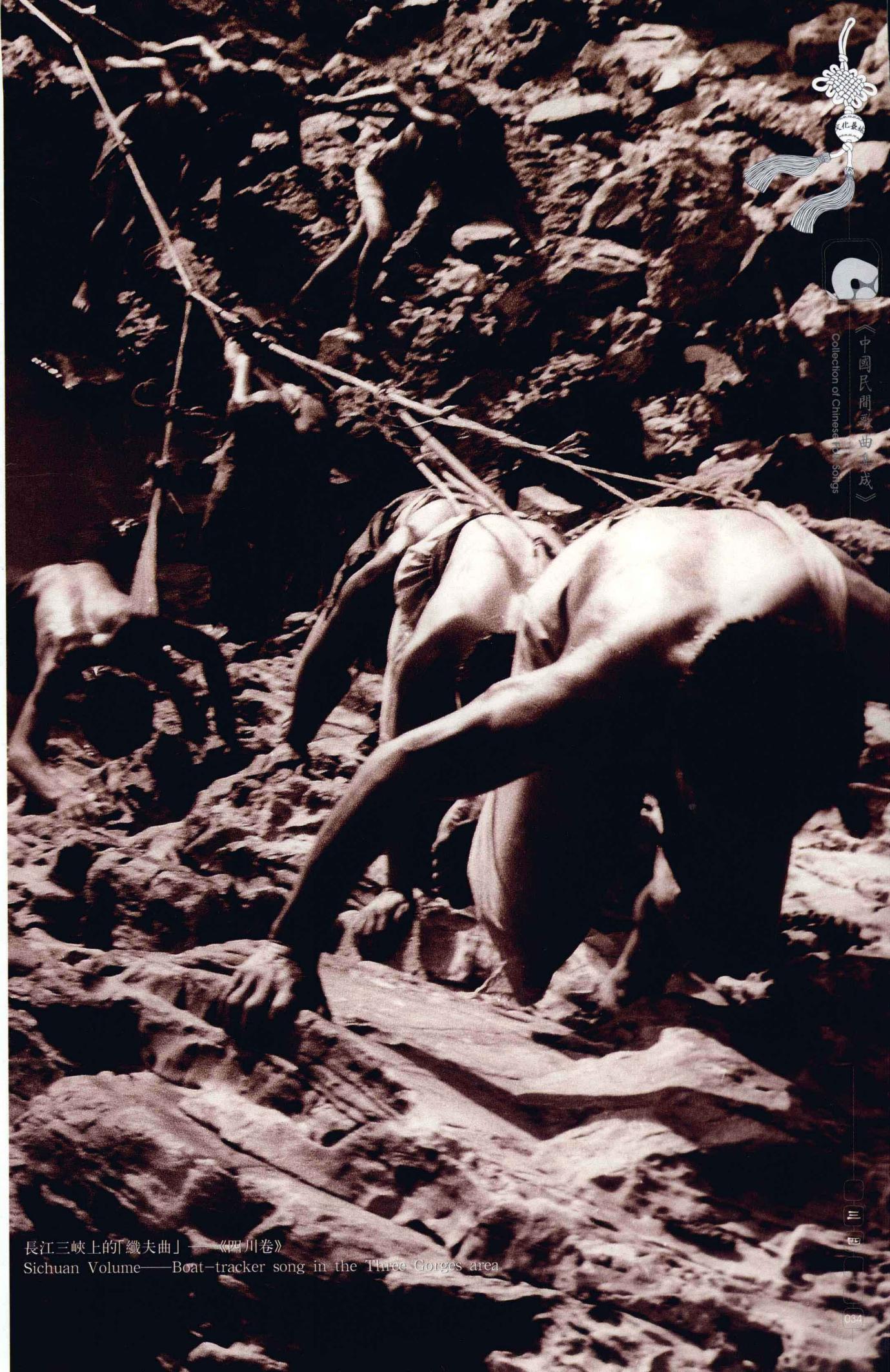
抬魚號——《山東卷》  
Shandong Volume—Carrying fish haozi



撐船號——《河南卷》  
Henan Volume—Punting song



朝鮮族「紡車打令」——《遼寧卷》  
Liaoning Volume—"Spinning Wheel" of Korean ethnic group



長江三峽上的「纖夫曲」——《四川卷》  
Sichuan Volume—Boat-tracker song in the Three Gorges area



黄河上的艄公在唱「几十个艄公把船扳」——《陕西卷》

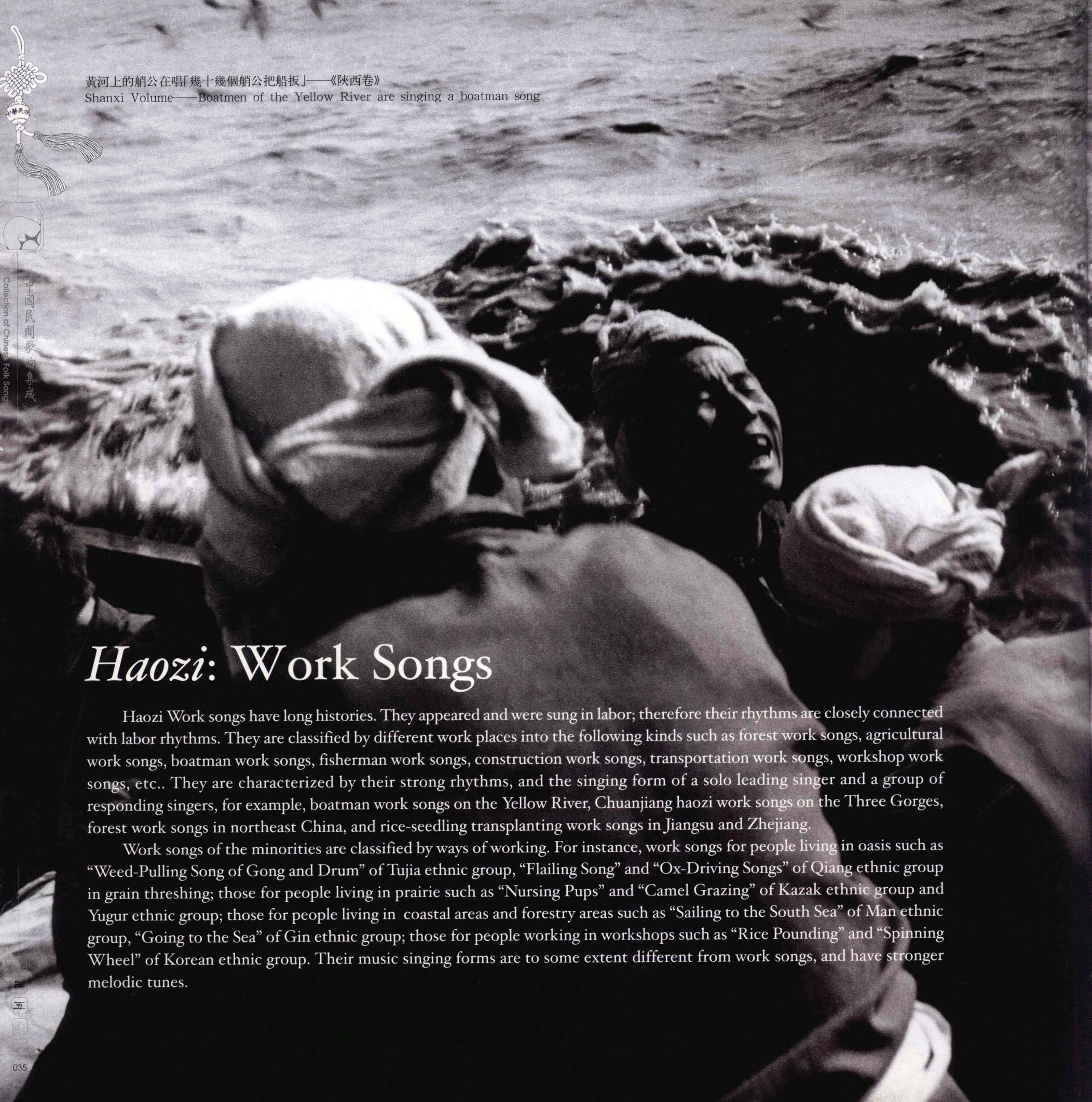
Shanxi Volume—Boatmen of the Yellow River are singing a boatman song



## Haozi: Work Songs

Haozi Work songs have long histories. They appeared and were sung in labor; therefore their rhythms are closely connected with labor rhythms. They are classified by different work places into the following kinds such as forest work songs, agricultural work songs, boatman work songs, fisherman work songs, construction work songs, transportation work songs, workshop work songs, etc.. They are characterized by their strong rhythms, and the singing form of a solo leading singer and a group of responding singers, for example, boatman work songs on the Yellow River, Chuanjiang haozi work songs on the Three Gorges, forest work songs in northeast China, and rice-seedling transplanting work songs in Jiangsu and Zhejiang.

Work songs of the minorities are classified by ways of working. For instance, work songs for people living in oasis such as “Weed-Pulling Song of Gong and Drum” of Tujia ethnic group, “Flailing Song” and “Ox-Driving Songs” of Qiang ethnic group in grain threshing; those for people living in prairie such as “Nursing Pups” and “Camel Grazing” of Kazak ethnic group and Yugur ethnic group; those for people living in coastal areas and forestry areas such as “Sailing to the South Sea” of Man ethnic group, “Going to the Sea” of Gin ethnic group; those for people working in workshops such as “Rice Pounding” and “Spinning Wheel” of Korean ethnic group. Their music singing forms are to some extent different from work songs, and have stronger melodic tunes.





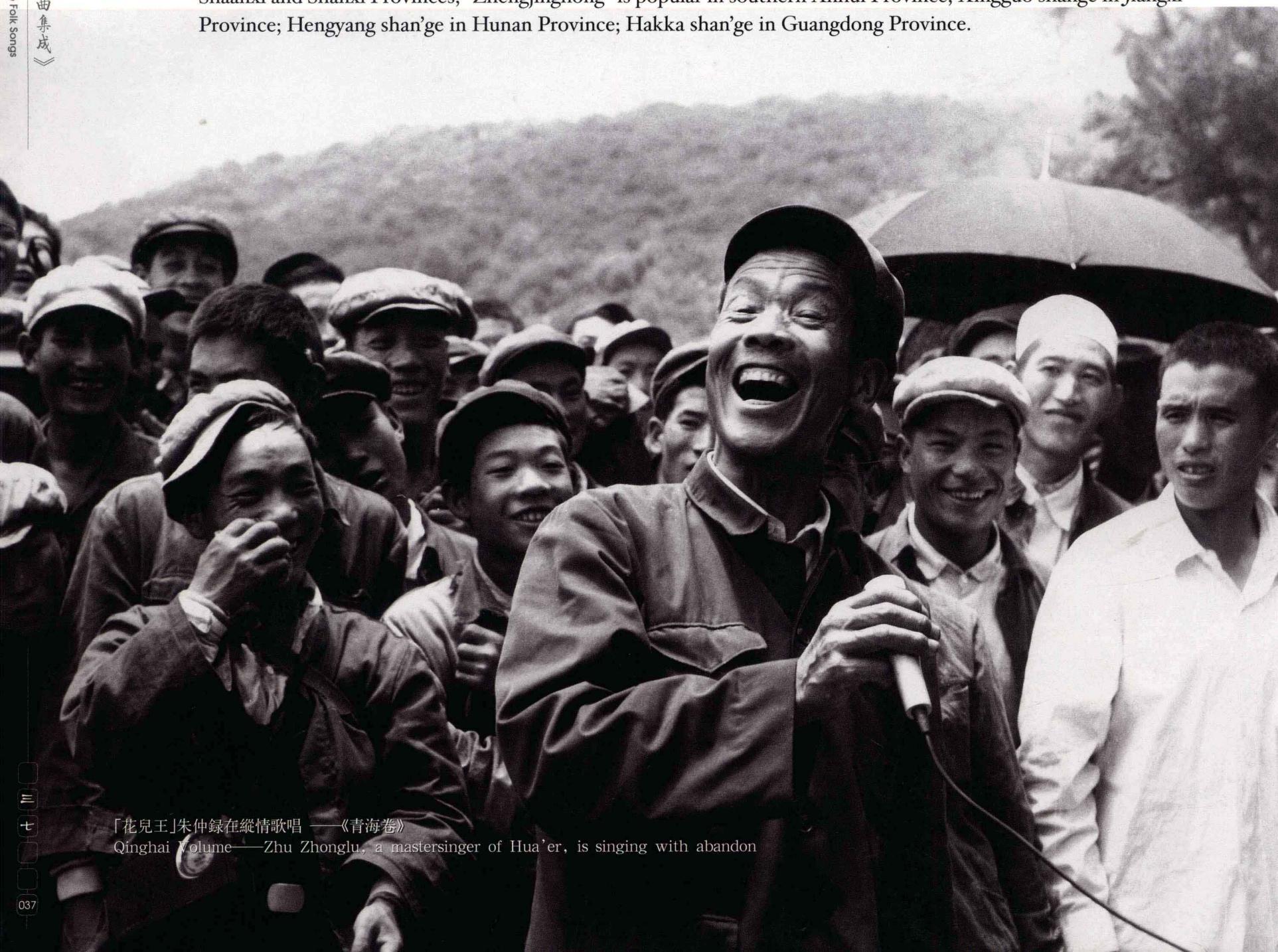


# 山歌

山歌流傳地域廣泛，一般在山間曠野中演唱，其音樂形態具有節奏自由、音域寬廣、曲調高亢等特征。如西北甘肅、寧夏、青海一帶各民族喜愛的「花兒」；陝西、山西的「信天游」、「爬山調」、「山曲」；安徽皖南的「揹頸紅」；江西興國山歌、湖南衡陽山歌、廣東客家山歌等。

## *Shan'ge: Mountain Song*

This kind of songs is widely popular in mountainous areas or in the fields, its music has such characters such as free rhythms, broad range, and exalt tune. For example, "Hua'er" is such a favorite song in northwest China provinces such as Gansu, Ningxia and Qinghai; "Xintianyou", "Climbing Song" and "Shan'qu" are popular in Shaanxi and Shanxi Provinces; "Zhengjinghong" is popular in southern Anhui Province; Xingguo shange in Jiangxi Province; Hengyang shan'ge in Hunan Province; Hakka shan'ge in Guangdong Province.



「花兒王」朱仲錄在縱情歌唱 ——《青海卷》

Qinghai Volume — Zhu Zhonglu, a mastersinger of Hua'er, is singing with abandon

少數民族的山歌類民歌多出現在高原、山區和在大草原從事畜牧業的民族，如藏族的「拉魯」、蒙古族的「長調」、苗族的「飛歌」等，其音樂形態喜用節拍自由的散板，呈現出奔放、高亢、激越、旋律跌宕起伏的特色。蒙古族長調中有一種在隆重場合才演唱的古老的歌，蒙古語稱「潮爾」。

The Shange of the minorities is usually popular in plateaus, mountainous areas or prairies, such as "lalu" of Tibetan ethnic group, "changdiao" (aradun-urtu-yin-daguu) of Mongolia ethnic group, "feige" of Miao ethnic group. Its music is usually in the form of free measures with the characters of un-restrainedness, sonorousness, vehemence and melodiousness. "Chao'er" of Mongolia, a form of Mongolia changdiao, is played only on ceremonious occasions.



苗族演唱「飛歌」的著名歌手阿泡——《貴州卷》  
Guizhou Volume——Apao, a famous singer of Miao ethnic group, is singing "feige"



拉蘇榮、哈扎布演唱「潮爾」——《內蒙古卷》

蒙古族「潮爾」的唱法是由一人唱出高、低相距八度以上的兩個聲部——胸腔發出濃重的低音聲部，口腔和齒間發出近似泛音的高音聲部，這種難度較高的唱法，堪稱「世界一絕」。

Inner Mongolia Volume: Lasurong and Hazhabu are singing "Chao'er"

The singing of "Chao'er" requires the singer to sing at the same time two notes ranged over an octave, that is, the lower part sings through thoracic cavity, and the upper part through oral cavity and teeth and sounds like overtones, which is very unique.

十二木卡姆演出照——《新疆卷》

維吾爾族大型古典歌舞套曲「十二木卡姆」，每一套開始處都要由長者唱一首如山歌與牧歌般奔放、高亢、激越特色的「散板序唱」。

The performance photo of Twelve Mukam

Twelve Mukam is a large-scale classical singing and dancing suite of the Uighur ethnic group, of which an old singer sings a "free-measured song" at the beginning of each song, which is as unrestrained, sonorous, and vehement as "shan'ge".





耘耥山歌——《上海卷》

Shanghai Volume—"yuntang (to furrow and weed paddy field) shan'ge"



辰溪田歌師舒黑娃擊鼓唱田歌「茶山號子」——《湖南卷》

Hunan Volume—Shu Heiwa, a mastersinger of field songs of Chenxi County, is singing "Chashan (tea-covered mountain) haozi work song" accompanying himself by beating the drum.

田歌是長江中下游流域的農民們，在水田勞作時唱的一種古老的民間歌曲，多在農忙季節的田壠間歌唱。最典型的演唱形式是由專門的歌師傅演唱，并用鑼鼓、噴呐等樂器伴奏，曲式結構長大，曲調衆多，且具有聯曲體的特征，如浙江「嘉善田歌」、江蘇的「栽秧號子」、上海的「田山歌」等。其名稱與類別很多，如栽田鑼鼓、薅草鑼鼓、車水鑼鼓、畈腔、挖山鼓、挖地鼓、叫歌鑼鼓、花號子等。

# 田歌

## Tian 'ge: Field Songs

Field songs are folk songs with a long history, which are popular and sung among farmers who work in the rice-growing field in busy farming seasons in the middle and lower reaches of the Yangtze River. Their typical singing form is that a mastersinger sings it with the accompaniment of gongs, drums, suona and other instruments, and it is characterized by large structure, dozens of interlinked melodies, such as "Jiashan field song" of Zhejiang Province, "rice-seedling-transplanting work song" of Jiangsu Province, "tian shan'ge" of Shanghai. In addition, there are diverse names and types such as "transplanting gong and drum song", "weed-pulling gong and drum song", "cart and water gong and drum", "fanqiang", "washan (digging mountains) drum song", "wadi (digging field) drum song", "jiao'ge gong and drum song", "hua haozi work song".



# 小調

## Xiao Diao: Small Tunes

小調廣泛流傳在城鎮鄉村中，其曲詞較固定、曲式結構規整，曲調細膩婉轉。因職業藝人與文人墨客也曾參與填詞、度曲，從而使小調的詞曲更加完美，其中有的曲調已形成曲牌，并由此產生了許多變體，如「茉莉花調」、「孟姜女調」等；一些明清時期的小調還發展為曲牌聯綴體或套曲形式，如山東的「五大調」、山西興縣的「昆曲」、山西左權的「大腔」等。

Xiao Diao is popular among towns or countries and characterized by fixed melody and lyrics, orderly structure, and subtle and melodious tunes. The participation of some professional artisans and men of letters in writing lyrics and composing makes it more beautiful, some of which have become qupai tune name and formed many variants such as "jasmine tune", "mengjiangnǚ tune"; some of the xiao diao of the Ming and Qing dynasties have developed into the styles of interlinked qupai or cyclic forms such as "five dadiào" of Shandong Province, "kunqu" of Xing County of Shanxi Province, "daqiang" of Zuoquan of Shanxi.

清代天津街頭彈唱時調俗曲的藝人——《天津卷》 Tianjin Volume—Qing Dynasty artisan of Tianjin singing secular songs in the street.





# 舞歌

舞歌是且歌且舞的民間歌曲，其曲調的律動感、節奏感較強，大多在民間喜慶、節日集會時演唱，在我國北方習稱「社火」、「秧歌調」、「花會歌」等；在南方地區則稱「燈歌」、「采茶調」、「花鼓調」等。根據舞蹈形式的不同，還有打連廂、花棍、蓮花落、高蹺、龍船、花船、送麒麟、春調、十不閑、太平鼓等。



土樓人家舞龍燈——《福建卷》

Fujian Volume—Playing dragon lantern by people living in Hakka earth building (a special style of local building in Fujian)





漯河市「龍舞」——《河南卷》

Henan Volume—“Dragon dance” of Luohe city

# Wu'ge: Dance Songs

Dance songs are folk songs singing while dancing, characterized by strong rhythms, and mainly sung on the occasions of festivals, celebrations, or gatherings such as "shehuo" (merry-making activities), "yang'ge (a popular rural folk dance) tune", and "huahui'ge" in north China; "lantern song", "tea-picking song" and "flower-drum tune" in south China. According to their dancing forms, dance songs fall into the following categories such as "dalianxiang", "huagun", "lianhualu", "stilt", "dragon boat", "flower boat", "songqilin", "chundiao", "shibuxian", "taipinggu" etc. They also include some songs related with folklores, local operas and folktales etc.



德興縣「鶼蚌相爭」——《浙江卷》

Zhejiang Volume—"yubang xiangzheng" (performance according to a fable)



夏津架鼓——《山東卷》

Shandong Volume—"xajinjiagu"



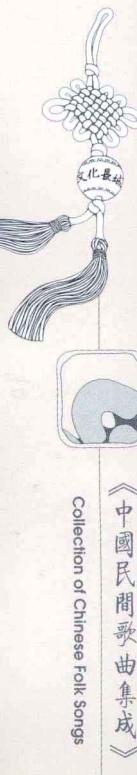
中國各少數民族皆能歌善舞，他們的歌舞極富特色又極具魅力。如維吾爾族的「麥西熱甫」(集體歌舞)、「來派爾」(小型歌舞)，羌族的「撒拉耶」(耍龍燈調)，藏族的「跳鍋莊」、「弦子舞」，納西族的「阿裏裏」、「窩熱熱」，侗族的「多耶」，達斡爾族的「魯日格勒」，鄂溫克族的「奴克該勒」，鄂倫春族的「呂日格仁」等等。

Most of the minorities in China are good at singing and dancing, their singing and dancing have strong local flavors and charms, such as "meshrep" (collected song-dances) and "lapar" (a small-scale dance) of Uygur ethnic group, "salaye" (playing dragon lantern tune) of Qiang ethnic group, "tiao guo zhuang" and "xianzi dance" of Tibetan ethnic group, "alili" and "worere" of Naxi ethnic group, "duoye" of Dong ethnic group, "lurigele" of Daur ethnic group, "nukegaile" of Ewenk ethnic group, and "lvrigeren" of Oroqen ethnic group.



藏族歌舞——《青海卷》

Qinghai Volume—song-dance of Tibetan ethnic group



## 瑶族銅鼓歡歌——《廣西卷》

Guangxi Volume—"bronze drum joyful song" of Yao ethnic group



黎族姑娘頭戴面具跳「木翹舞」——《海南卷》

Hainan Volume— Girls of Li ethnic group are dancing with a mask "muciao dance"



滿族傳統的歌舞「東海葬式」——《黑龍江卷》

Heilongjiang Volume—"donghai mangshi", traditional dance of Man ethnic group



# Yu'ge Fisherman's Songs

Fisherman's songs are generally those reflecting fishermen's life characterized by graceful and calm styles in short structure, and popular in the coastal regions. There are diverse types of fisherman's songs about fishermen's life in different regions such as "dan song" (boat dweller song), "yushi diao" (fisherman lyric tune), "xianshui ge" (salt water) in Guangdong and Fujian Provinces, for fishermen are usually called "dan min" (boat dweller); "fisherman's songs" in Hubei and Hunan Provinces; "Nanhai (south China sea) fisherman's songs" in Chaozhou and Shantou area. Fisherman's songs are sometimes called "boatman's songs" such as the famous "Wusuli River boatman's songs".

# 漁歌

漁歌是泛指反映漁民生活的歌，其音樂風格優雅平穩，結構短小，主要流傳在沿海、沿江河的部分地區。廣東、福建一帶，把在水上生活的漁民習稱為「疍民」，故稱漁民所唱的歌為「疍歌」或「漁詩調」、「咸水歌」等；還有湖北、湖南等省湖區的漁歌、潮汕地區的「南海漁歌」等，皆以唱漁民的生產勞動和生活習俗為內容。也有的地方將漁民唱的歌稱「船歌」。

福建「疍民」風情 ——《福建卷》  
Fujian Volume——“dan min” customs of Fujian Province

# 禮俗歌

禮俗歌是伴隨着民間風俗禮儀活動所唱的歌曲，如婚禮儀式中的「婚嫁調」，喪葬禮俗中的「喪葬調」，祭祀活動中的「祭祀調」，以及賽龍舟時的「龍船調」，喝酒行令時的「酒歌」，親朋迎送時唱的「恭賀調」等。這些歌大多具有固定的曲目和演唱程序。

中國各少數民族習俗歌類品種豐富，各地都有定期舉辦賽歌、對歌的習俗，如廣西壯族農歷三月三的「歌圩」；雲南、貴州、四川交界地區多民族在農歷六月二十四日舉行的「火把節」，無不呈現着「人如海、歌如潮」的場面。此外，在婚禮、祝誕生、成年祭、喪葬儀式、賽龍舟等習俗中也有與之相應的歌，如哈薩克族的《婚禮組歌》、《祝誕生歌》、高山族的《成年祭歌》等。

## Ritual Songs

Ritual songs are sung on the occasions of folk rituals such as “wedding tune” in weddings, “funeral tune” in funerals, “sacrificial tune” in sacrifices, “dragon boat tune” in dragon boat race, “wine tune” in drinking, “congratulation tune” in meeting and seeing off friends and relatives, most of which have fixed repertoires and singing procedures.

There are rich varieties of ritual songs of minorities in China, and they have many fixed song rituals such as song-competition, antiphonal singing, of which the famous ones are “ge’wei” (a song gathering) on the third day of the third lunar month of Zhuang ethnic group in Guangxi Province, “Torchlight Festival” on the 24th day of the sixth lunar month in the border of Yunnan, Guizhou and Sichuan, each of which are full of excited people and songs. In addition, there are ritual songs for other occasions such weddings, birthdays, grown-up ceremonies, funerals, dragon boat races, for example, “wedding song” and “birthday song” of Kazak ethnic group, and “grown-up ceremony song” of Gaoshan ethnic group.

漁家嫁女——《福建卷》  
Fujian Volume—“Fisherman Marrying off his Daughter”



從江縣大融村侗族踩歌堂—轉堂——《貴州卷》  
Guizhou Volume—“zhuantang” of “cai’ge tang” of Dong ethnic group of Da Rong Village, Congjiang County





坐門墩——《天津卷》

Tianjin Volume—"sitting gate pier"



定陶兒歌《花蛤蟆》——《山東卷》

Shandong Volume—"colored toad" of Dingtao County

兒歌是反映兒童生活的歌曲，它包括兒童玩耍時所唱的各種遊戲歌，其結構短小精悍、旋律簡潔生動、歌詞通俗易懂。如《撲螢火蟲》、《螢火蟲》等；另一種是成人哄幼兒入睡時所唱的歌，如各地的「搖兒歌」、「哄兒調」等，其曲調平穩，多與晃動搖籃或懷抱幼兒擺動的節奏相適應。還有反映兒童悲慘生活的或含知識性的問答歌，如河北民歌《小白菜》、《小放牛》等。

## Children's Songs

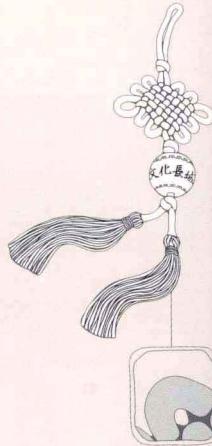
Children's songs are about children's life, one of which is children game songs characterized by the short and simple structure, and simple and lively melody such as "catching dragon-flies", "fire-bugs"; another is lullaby such as "cradle song", "child swaying song" characterized by calm and peaceful tunes and relation with rocking the cradle or swaying the child; the other kind is songs about children's miserable life or instructive antiphonal songs such as "xiao bai cai" and "little cowherd" of Hebei Province.



朝鮮族婦女唱「催眠謡」——《遼寧卷》 Liaoning Volume——Korean woman is singing a "lullaby"



民國時期沿街叫賣的「貨郎鼓」——《北京卷》  
Beijing Volume—"street vendor's drum song" of the Republic of China (1911-1949)



# Vendor's Cries

Vendor's cries are tones of the peddling, calling, crying of peddlers or vendors and chanting tones of ancient poetry. Their rhythms, forms and structures are closely connected to dialects, and they are the original sources of the genre of folk song, for some of them are the embryonic form of folk songs.

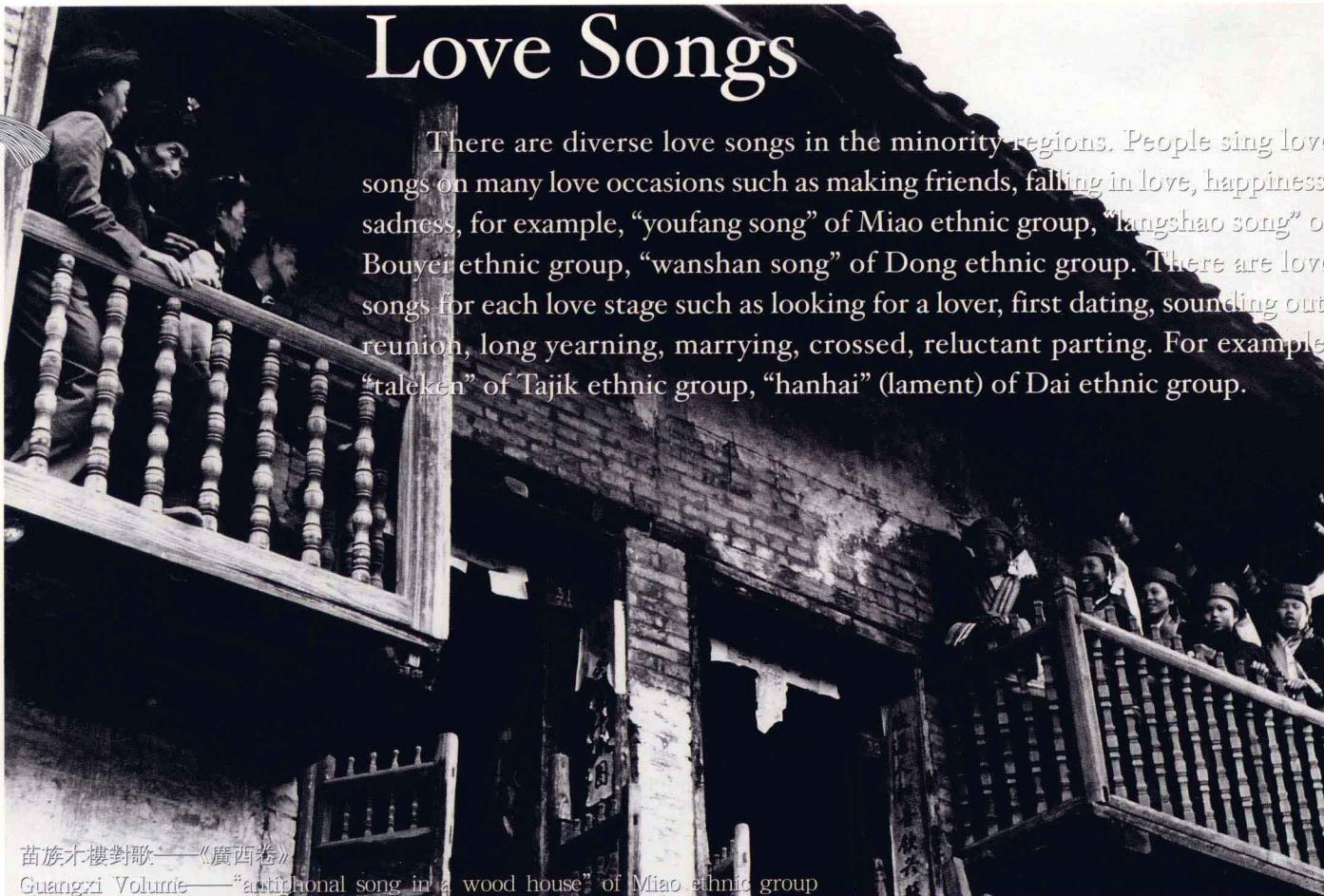
## 生活音調

生活音調是指日常生活中叫賣、吆喝、吟誦的音調，如小販、游商的叫賣與吆喝、古典詩詞的吟誦等。其旋律、結構的形式和各地的方言土語聯繫緊密，它們是民歌體裁形成的基礎，有的音調已構成了民歌的雛形。



# Love Songs

There are diverse love songs in the minority regions. People sing love songs on many love occasions such as making friends, falling in love, happiness, sadness, for example, "youfang song" of Miao ethnic group, "langshao song" of Bouyei ethnic group, "wanshan song" of Dong ethnic group. There are love songs for each love stage such as looking for a lover, first dating, sounding out, reunion, long yearning, marrying, crossed, reluctant parting. For example, "taleken" of Tajik ethnic group, "hanhai" (lament) of Dai ethnic group.



苗族木樓對歌——《廣西卷》  
Guangxi Volume—"antiphonal song in a wood house" of Miao ethnic group



從江縣高增鄉侗族青年對唱情歌——侗族大歌——《貴州卷》  
Guizhou Volume—young man (men) and girl(s) of Dong ethnic group are singing "dong ethnic group da'ge" in antiphonal form in Gaozeng Village, Congjiang County.

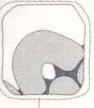
# 情歌類

各少數民族的情歌品種多樣，人們無論在交友、戀愛、喜悅、悲傷時都要唱歌。如苗族的「游方歌」、布依族的「浪哨歌」、侗族的「玩山歌」等。男女在找伴、初會、試探、初別、重逢、久想、成雙，或失戀、懷孕的各階段，皆有專門的歌，歌唱成為交友、向對方傳達心意最好的方式；塔吉克族的「塔勒肯」、傣族的「喊海」則為「悲歌」之意。



黎族口弓曲——《海南卷》

Hainan Volume—"kougong song" of Li ethnic group



# 叙事歌類

中國各少數民族采用民歌來演唱英雄史詩、傳說、故事，常采用一曲多詞的分節歌形式，一般由專業或半專業藝人演唱，或用各種樂器伴奏，自彈自唱。如回族的《馬五哥與尕豆妹》、維吾爾族的《艾裏甫與賽乃姆》、哈薩克族的《薩裏哈與薩曼》等，以愛情傳說故事為內容；藏族的《格薩爾》、柯爾克孜族的《瑪納斯》等是長篇英雄史詩；廣西瑤族的《伏羲哥妹配婚姻》，貴州苗族、布依族、水族的「古歌」，福建、浙江畲族的《高皇歌》、《盤瓠歌》、《創世紀》、《盤古開天歷代來》等以敘述各民族歷史、族源為內容的歌。維吾爾族熱情剛健的「熱瓦甫彈唱」、哈薩克族激揚澎湃的「東不拉彈唱」、柯爾克孜族詼諧幽默的「庫姆孜彈唱」、朝鮮族優美抒情的「伽耶琴彈唱」、侗族低回婉轉的「牛腿琴歌」、藏族「扎木聶彈唱」等表演形式各具特色。

## Narrative Songs

Chinese minorities like to sing heroic epics, folklores, and folktales in the form of folk songs, this kind of song is usually in strophic form generally sung by a professional singer or semi-professional artisan with accompaniment or instrument, for example, songs about legendary love stories such as "Brother Mawu and Sister Gadou" of Hui ethnic group, "Erip and Senam" of Uygur ethnic group, "Saliha and Saman" of Kazak ethnic group; long heroic epics such as "Gesar" of Tibetan ethnic group, "Manas" of Kirgiz ethnic group; songs about the history and origin of a minority such as "the marriage between Fuxi and his sister" of Yao ethnic group in Guangxi; "gu'ge" (ancient song) of Miao ethnic group, Bouyei ethnic group, and Shui ethnic group in Guizhou; "gao huang (ancient kings) song", "panhu (winding calabash gourd) song", "Genesis song", and "Pan Gu (creator of the universe in Chinese mythology) Genesis" of She ethnic group in Fujian and Zhejiang. In addition to the above, there are other forms with national characters such as passion and vigorous "rewap tanchang" (dance and instruments) of Uygur ethnic group, excited "dombira tangchang" of Kazak ethnic group, witty and humorous "kumuzi tanchang" of Kirgiz ethnic group, lyrical "kayago tanchang" of Korean ethnic group, melodious "niutui qin'ge" of Dong ethnic group, and "zhamunie tanchang" of Tibetan ethnic group.





畲鄉歌會中賽歌的女歌手——《福建卷》

Fujian Volume—female singer(s) matching in Shexiang song gathering



# 宗教歌類

在中國一部分少數民族中，宗教信仰還占有相對重要的地位，有的民族還存在着原始崇拜，當人們在對大自然無能為力時，就將希望寄托于神靈，并用歌聲來祈禱他們心中的神能降福給人們。如滿族的《薩滿調》、伊斯蘭教中回族的《召禱音調》，西南各少數民族的「祭祀歌」、「佛歌」等。



九臺縣滿族薩滿跳神儀式中的「跑火池」——《吉林卷》

Jilin Volume——“paohuochi” (stepping fireplace) in shamanic devil dance ritual of Man ethnic group in Jiutai County



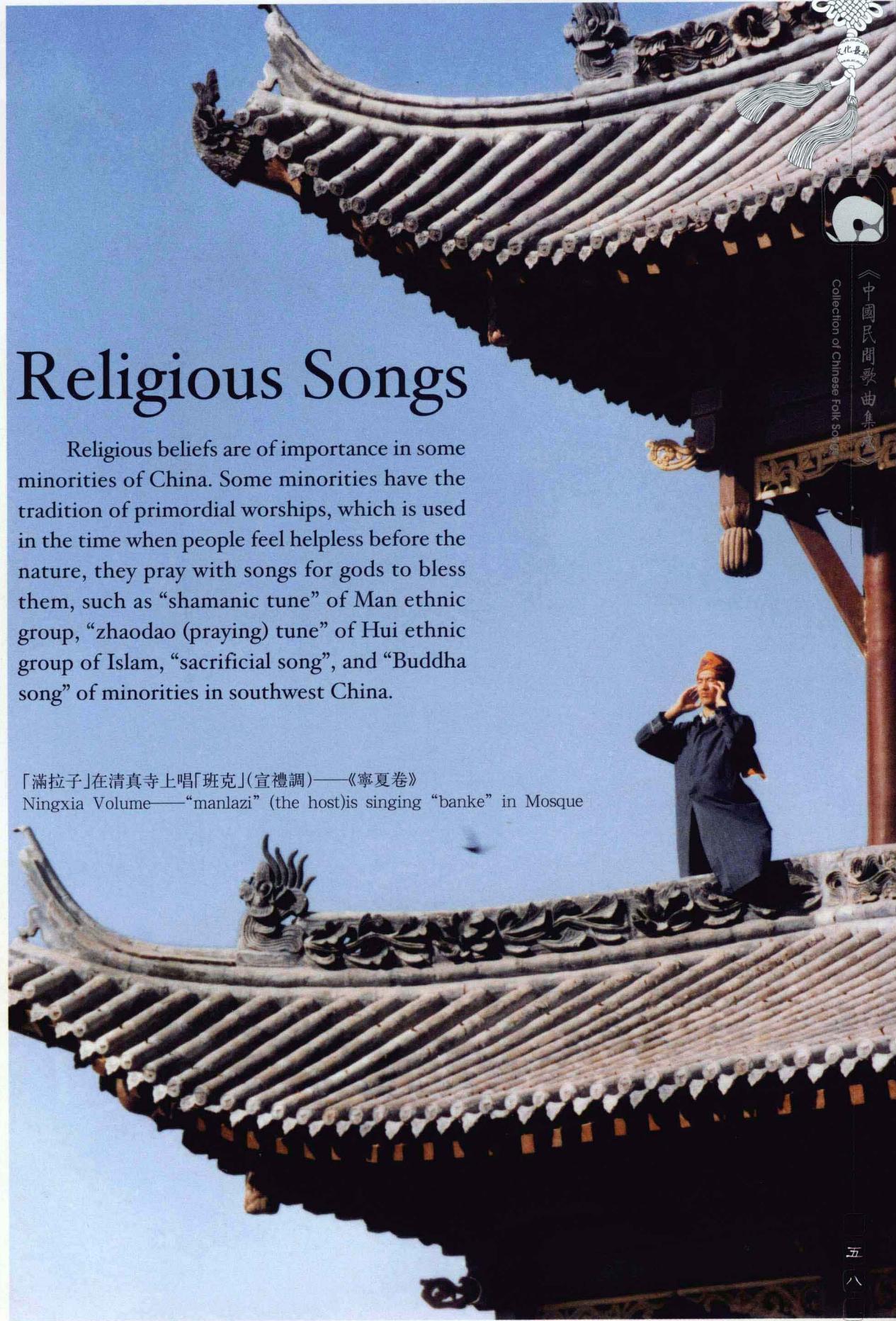
藏族歌舞頌《格薩爾王傳》——《西藏卷》  
Tibetan Volume—song and dance gala show—King Gesar.



女薩滿在請神儀式中——《黑龍江卷》  
Heilongjiang Volume—female shaman in the praying ritual



滿族薩滿藝人孫福君在唱「燒香調」——《遼寧卷》  
Liaoning Volume—Sun Fujun, a shaman artist of  
Man ethnic group are singing “incense burning tune”



## Religious Songs

Religious beliefs are of importance in some minorities of China. Some minorities have the tradition of primordial worships, which is used in the time when people feel helpless before the nature, they pray with songs for gods to bless them, such as “shamanic tune” of Man ethnic group, “zhaodao (praying) tune” of Hui ethnic group of Islam, “sacrificial song”, and “Buddha song” of minorities in southwest China.

「滿拉子」在清真寺上唱「班克」(宣禮調)——《寧夏卷》  
Ningxia Volume—“manlazi” (the host)is singing “banke” in Mosque



《中國民間歌曲集成》  
Collection of Chinese Folk Songs

《中國戲曲音樂集成》  
Collection of Chinese Traditional Opera Music

《中國民族民間器樂曲集成》  
Collection of Chinese Folk and Ethnic  
Instrumental Music

《中國曲藝音樂集成》  
Collection of Chinese Quyi Music

《中國民族民間舞蹈集成》  
Collection of Chinese Folk Dances

《中國曲藝志》  
Records of Chinese Quyi

《中國諺語集成》  
Collection of Chinese Proverbs

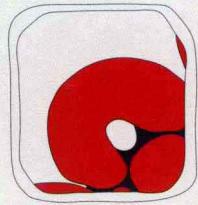
《中國歌謡集成》  
Collection of Chinese Ballads

《中國民間故事集成》  
Collection of Chinese Folktales

《中國戲曲志》  
Records of Chinese Traditional Opera

# Collection of Chinese Traditional Opera Music

Chief-edited by Zhou Weizhi



There is a great variety of traditional operas in China. Artistic styles of different genres vary widely and primarily on the basis of music which is the key differentiator of distinct genres.

What sets opera music apart from the other forms of music is the former's integration with the opera plot and it must reflect and conform to the plot requirements. It is a dramatic music that is characterized by a set of structure and expressive techniques unique to the local culture.

*Collection of Chinese Traditional Opera Music* is a multi-volume music reference publication that is compiled on the basis of all-encompassing data collection, logical and thorough research, and representative selection. It aims to sort out the fine opera heritage of different ethnic groups and regions in China, and new achievements of Chinese traditional operas since the founding of the People's Republic of China, and to provide full and accurate opera references for the purpose of inheriting, using and developing of this rich heritage of Chinese operas. The collection contains 30 volumes organized on the basis of national administrative regions with a total of over 54,000,000 words. Each volume has about 1,800,000 words.

*Collection of Chinese Traditional Opera Music* is organized into four sections: Overview, Pictures and Tables, Summary of Music Genres, and Biographies. All province-based volumes are in accordance with the same editorial structure and include performing sections of well-celebrated traditional operas, explication for the selected sections, opera music, drum-beating music, and arias of different operas. Each volume systematically introduces the origin, development and change of opera music of local operas.

*Collection of Chinese Traditional Opera Music* is scheduled to complete its publication by the end of 2004.

中國戲曲劇種衆多，各劇種藝術風格千姿百態，豐富多彩，這種風格上的差异首先體現在音樂上，音樂是區別不同劇種的主要標志。

戲曲音樂與其他形式的音樂藝術的區別，在于它是與戲劇相結合，并體現着、適應着戲劇性的要求而出現的，是一種戲劇性的音樂，這種戲劇性的音樂具有自己民族特點的一套結構形式和表現方法。

《中國戲曲音樂集成》是在全面搜集資料的基礎上，本着科學性、全面性和代表性的原則進行精心編選的一部多卷本音樂文獻資料叢書。旨在系統地整理我國各民族、各地區的戲曲音樂優秀遺產和中華人民共和國成立後的戲曲音樂新成就，為繼承、借鑒和發展戲曲音樂優秀傳統提供翔實資料。《中國戲曲音樂集成》依行政區劃分別設立地方卷進行撰寫，共三十卷，約五千四百萬字，每卷平均一百八十萬字。

《中國戲曲音樂集成》設有綜述、圖表、劇種音樂、人物介紹四大部類。各地方卷按照體例，在廣泛深入普查、搜集資料的基礎上以精心選編的各劇種優秀唱段、器樂曲牌、鑼鼓經、折子戲，并配合綜述、劇種音樂概述、唱段說明、人物介紹和圖表照片，全面系統地介紹各民族各地方劇種音樂的產生、發展、衍變的歷史和現狀。

《中國戲曲音樂集成》二〇〇四年底全部出齊。

《中國戲曲音樂集成》副主編盧肅、餘從、常靜之、何爲。

## 《中國戲曲音樂集成》

主編周巍峙



稷山馬村金代段氏1號墓戲劇樂隊磚雕——《山西卷》  
Shanxi Volume—Brick stature of opera music band in Tomb  
No. 1 of Duan clan of Jishan Macun village of Jin Dynasty

# 綜述

「綜述」從宏觀的角度介紹了本地區戲曲音樂的歷史和現狀，內容包括地理環境、歷代建制、風俗習慣、文藝傳統、各聲腔劇種的生成背景、流變過程以及聲腔藝術的形態特征和革新發展等。



昆曲《牡丹亭》——《江蘇卷》

Jiangsu Volume——Kun Opera: "Peony Pavilion"



二十世紀三十年代粵劇《西廂待月》——《廣東卷》

Guangdong Volume——Yue Opera: "Waiting for the Moon Coming in West Chamber" of 1930s

# Overview

The Overview provides a macro-introduction to the history and the current state of the traditional opera music of a region dealing with the region's physical environment, historical political systems, customs, art tradition, the background of the formation and development of opera tunes, and characteristics and reform of opera tunes.



嘉绒藏戏《吉祥颂》祝词场面——《四川卷》

Sichuan Volume——Jiarong Tibetan Opera: Congratulation Scene of "Auspicious Ode"



徽州老伏嶺徽班——《安徽卷》

Anhui Volume——Laofuling Huiban of Huizhou



隊戲《過五關》——《山西卷》

Shanxi Volume—"Breaking through Five Passes"(a tale about  
Guan Yu, a legendary Chinese general.) of Dui Opera



調腔傳統「古戲」《北西廂》——《浙江卷》  
Zhejiang Volume—Diaoqiang Opera: "North Xixiangji"(The Tale of West Wing-Room)

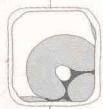


越劇早期女班30年代演出形式(1)——《浙江卷》  
Zhejiang Volume——Performance by women band  
of early Yue Opera in 1930s (1)

越劇早期女班30年代演出形式(2)——《浙江卷》  
Zhejiang Volume——Performance by women band  
of early Yue Opera in 1930s (2)



越劇早期的簫班演唱——《浙江卷》  
Zhejiang Volume——Didu Ban of early Yue Opera is performing



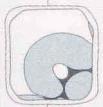
1946年「太行劇團」樂隊——《山西卷》  
Shanxi Volume—"Taihang Troupe" band of 1946

全國第一期戲曲音樂研究班合影——《江蘇卷》  
Jiangsu Volume—Photo of The First Opera Research Class of China





固原民間班社演出曲子戲《鬧年》——《寧夏卷》 Ningxia Volume——“Celebrating the Spring Festival” of Quzi Opera performed by Guyuan Local Band



# 圖表

「圖表」包括行政區劃圖、劇種分布圖、樂隊位置圖、戲曲音樂書刊存目表、特色樂器圖和有關戲曲音樂的珍貴資料圖片、劇照共二千五百余幅。



評劇「奉天落子」時期樂隊——《遼寧卷》  
Liaoning Volume—Ping Opera Music Band of Fengtian Luozi



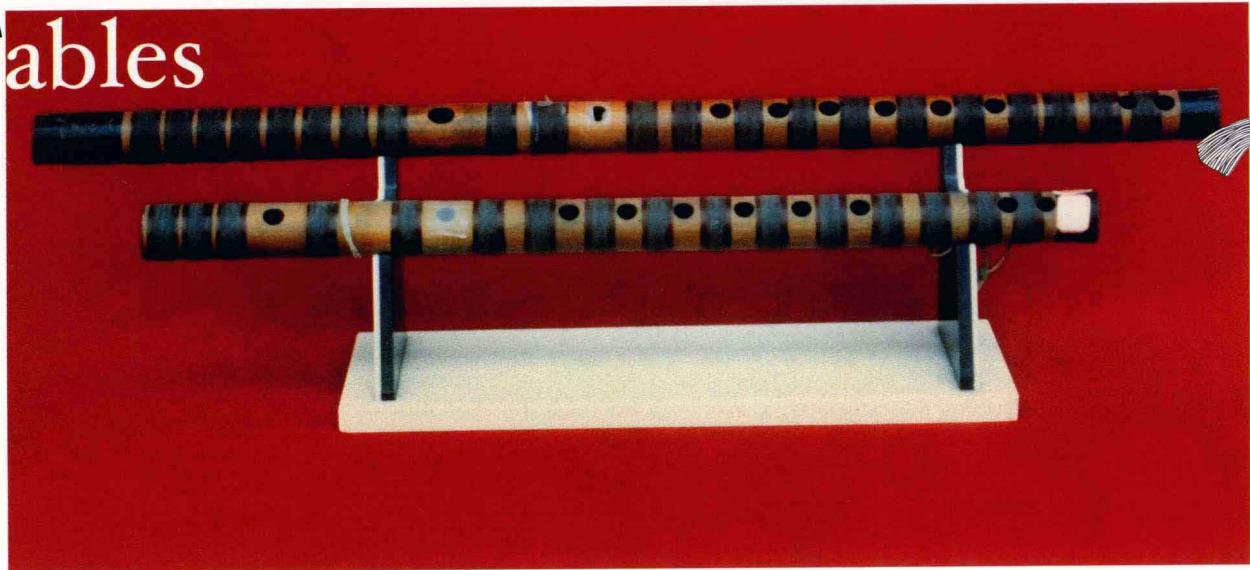
四川燈戲樂隊——《四川卷》  
Sichuan Volume—Sichuan Dengxi Band



山東梆子樂隊演奏——《山東卷》  
Shandong Volume—Shandong Bangzi Band is playing

# Pictures & Tables

Pictures & Tables includes a map of administrative units of the region in question, the map of the distribution of opera genres, the map of locations of opera bands, a bibliography for opera music publications, illustrations of distinct music instruments and over 2,500 pictures of valuable opera music and stage photos.

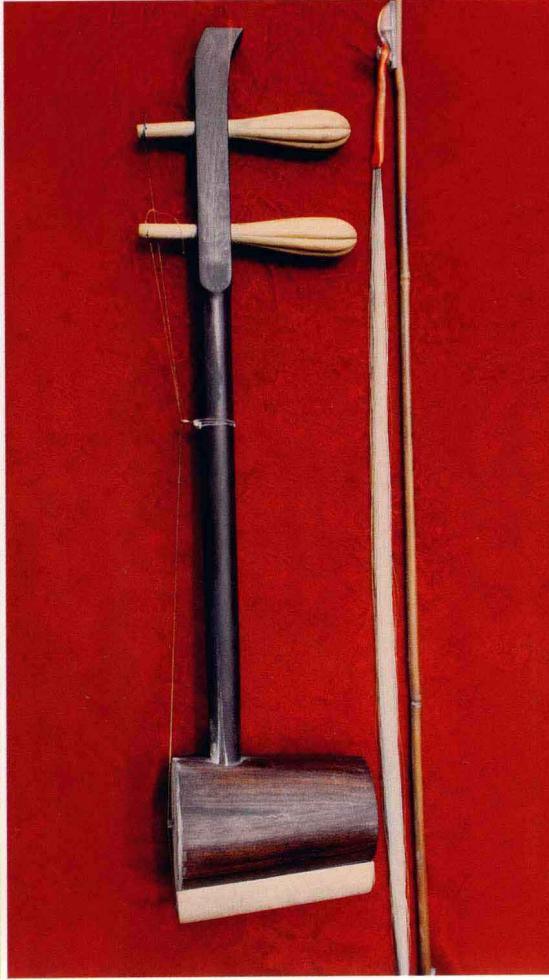


昆曲樂器「雌雄笛」——《江蘇卷》  
Jiangsu Volume—"Male and Female Flutes" of Kun Opera

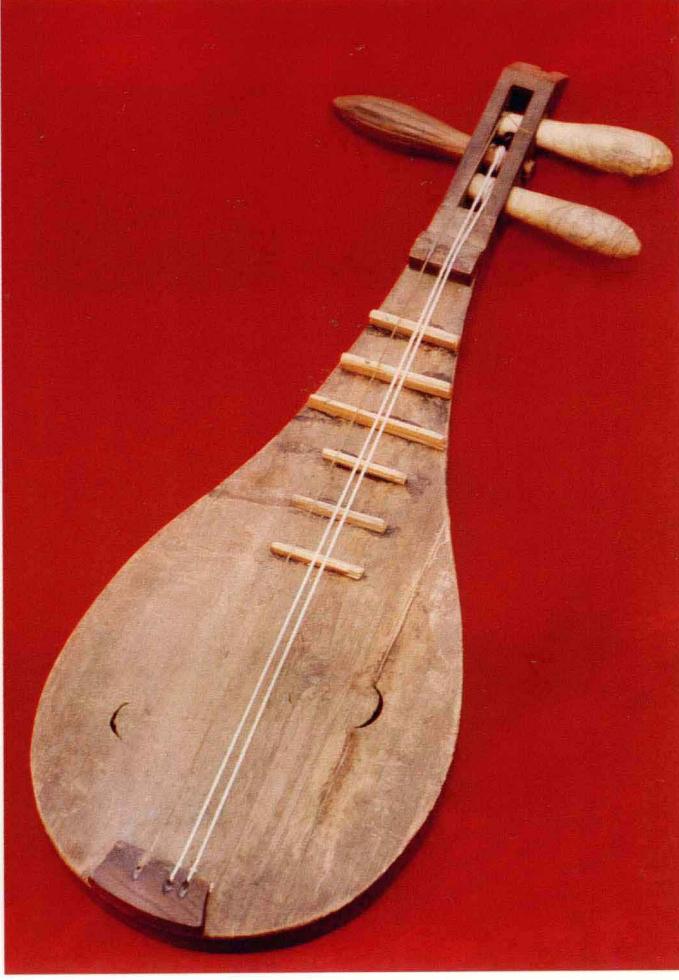
河北梆子板胡、笛、笙——《河北卷》  
Hebei Volume—Banhu, Flute, Sheng of Hebei Bangzi Opera

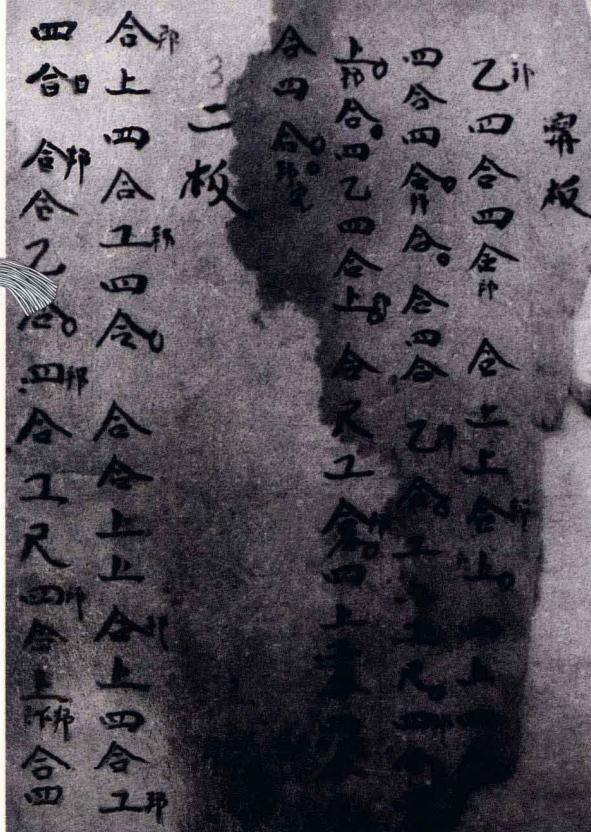


山東梆子大弦——《山東卷》  
Shandong Volume—Shandong Bangzi Daxian



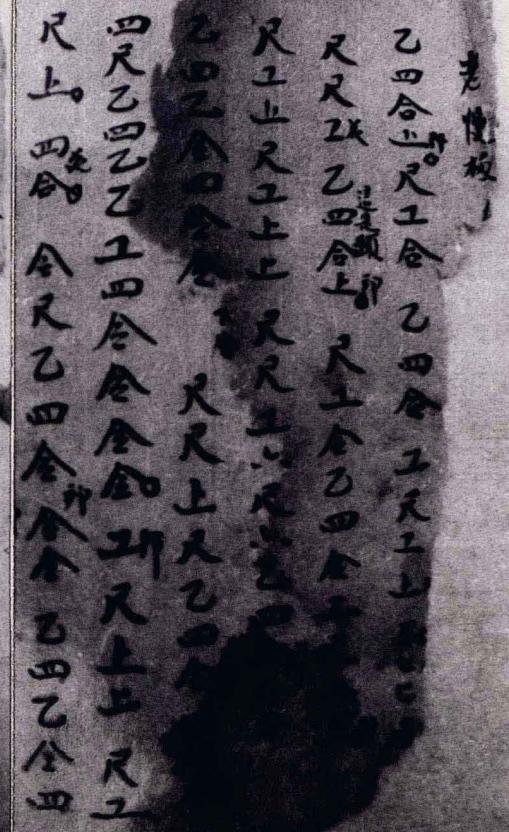
絲弦戲特色樂器「弦索」——《河北卷》  
Hebei Volume—Xiansuo, local specialty musical instrument of Sixian Opera





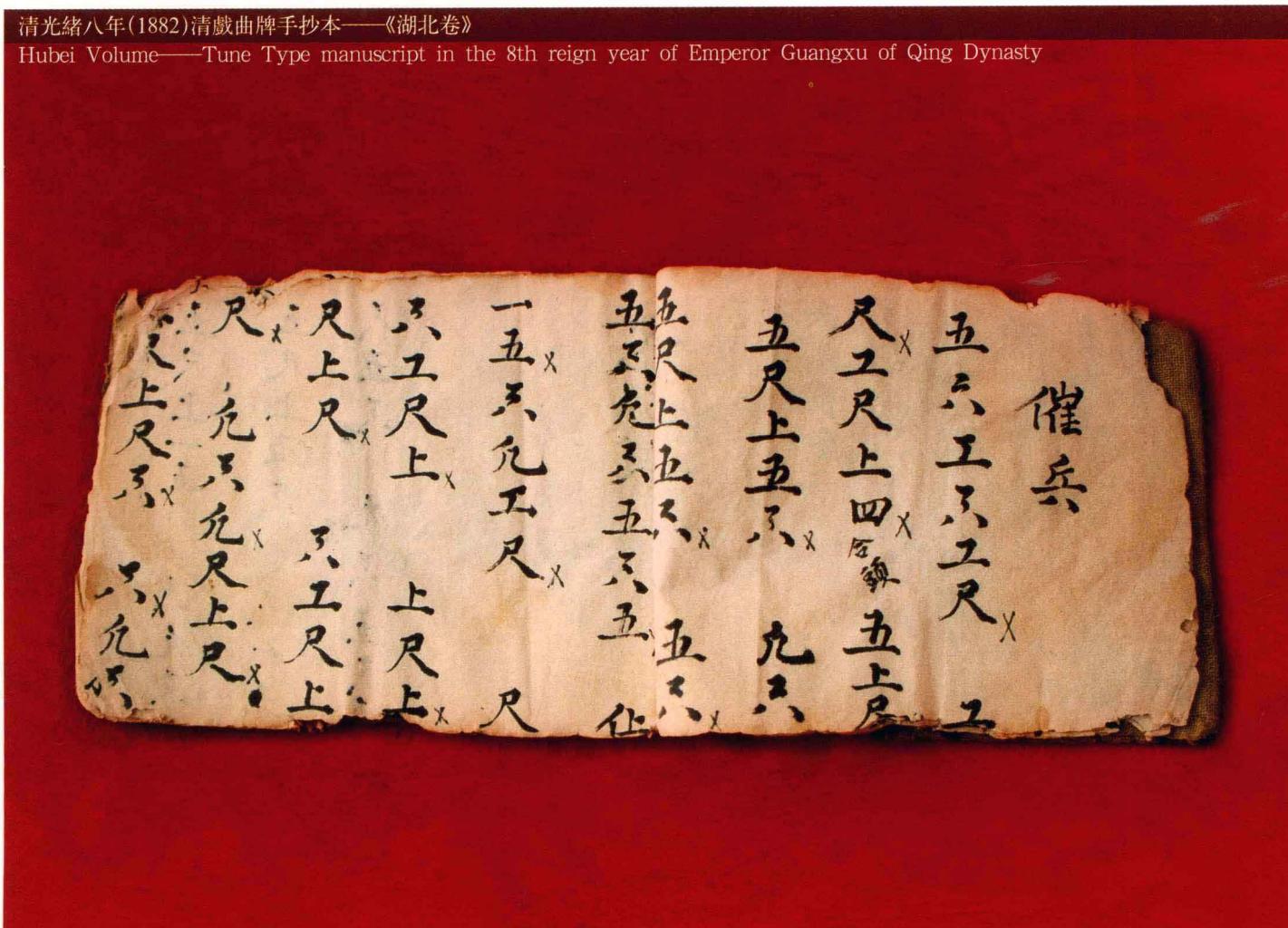
## 懷調工尺譜——《河南卷》

#### Henan Volume—Huadiao Gongchi music score



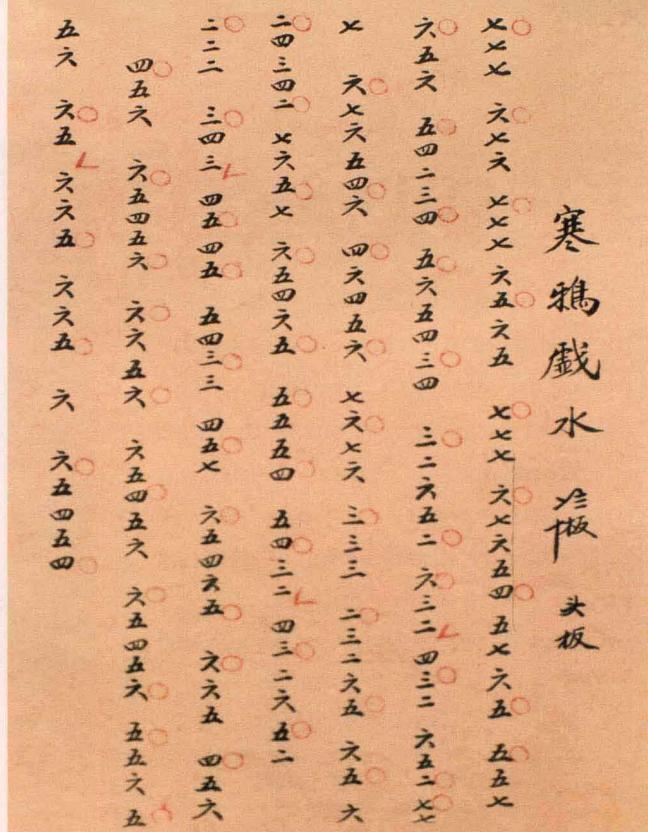
潮劇古譜《寒鴉戲水》——《廣東卷》

Guangdong Volume—Ancient music scores of Chao Opera: “Crow playing with Winter Water”



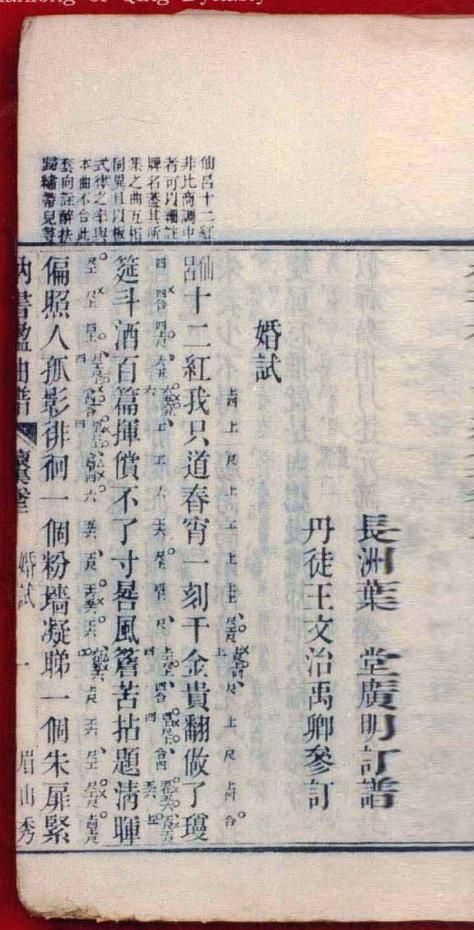
清光緒八年(1882)清戲曲牌手抄本——《湖北卷》

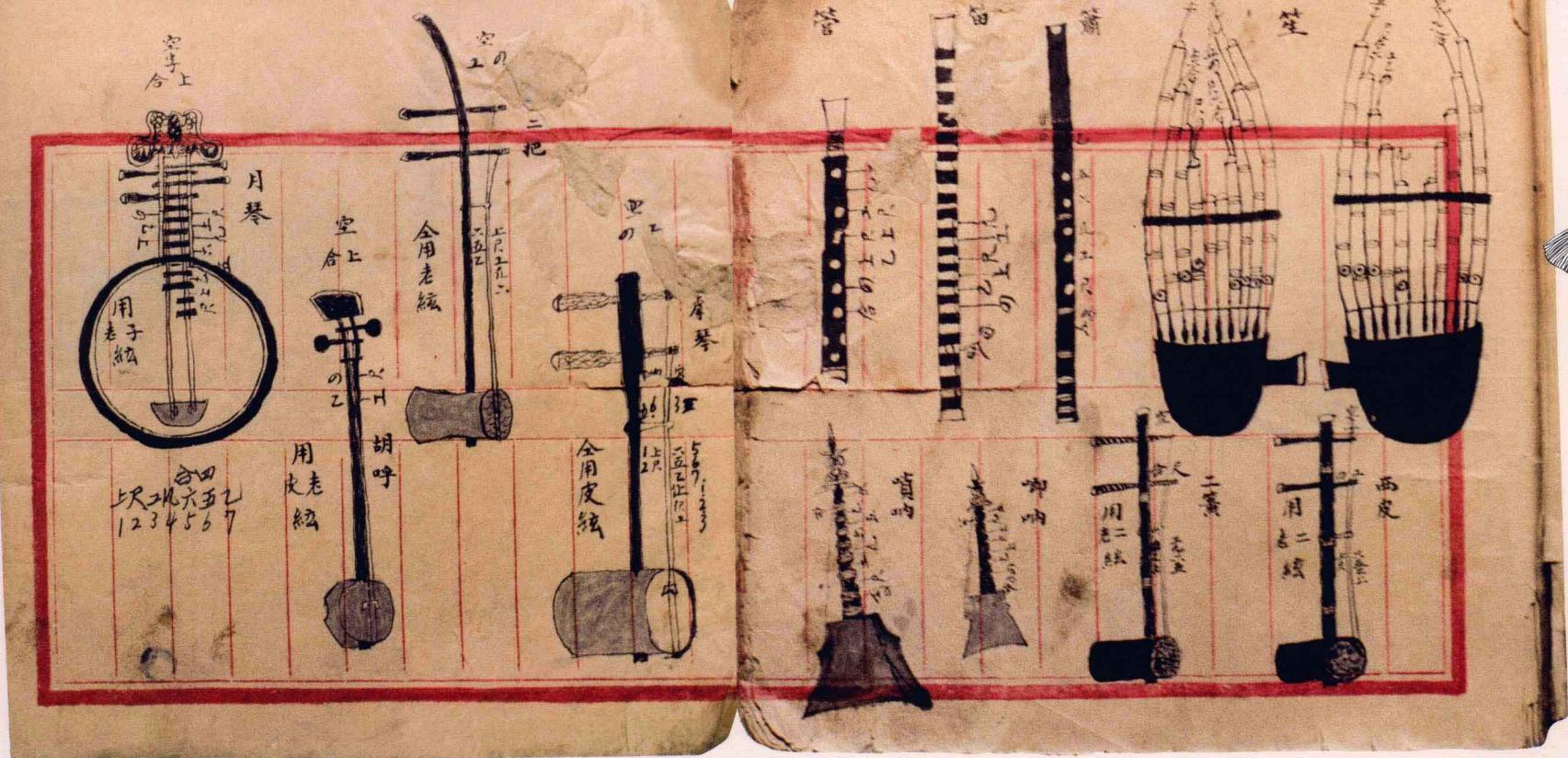
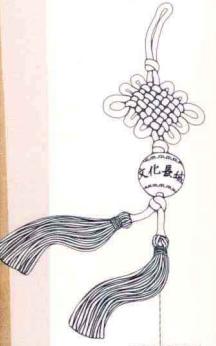
Hubei Volume—Tune Type manuscript in the 8th reign year of Emperor Guangxu of Qing Dynasty



清乾隆刻木《納書極曲譜》

“Nashuying music scores” of Emperor Qianlong of Qing Dynasty



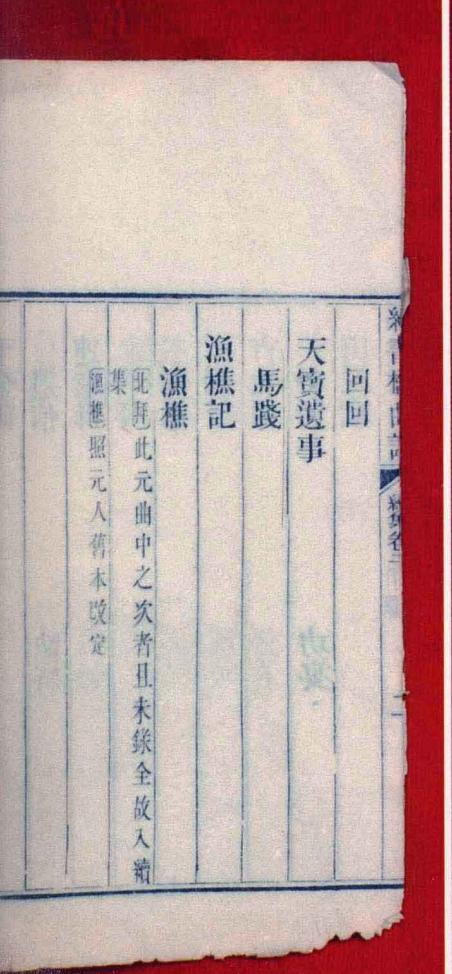


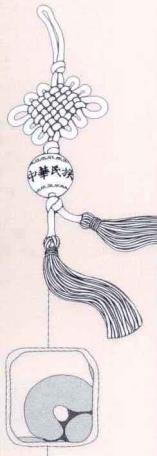
清末民初《文明晋調》中樂器圖——《山西卷》

Shanxi Volume—Picture of musical instruments in "Wenming Jindiao" of late Qing Dynasty

中華人民共和國成立后江西地方戲曲部分出版物——《江西卷》

Jiangxi Volume—Some publications of Jiangxi local operas since the founding of the People's Republic of China





# 劇種音樂

《中國戲曲音樂集成》的主體部分是劇種音樂，共收入劇種三百五十分個，包含這些劇種在各歷史時期的優秀唱段二萬余首，器樂曲和鑼鼓譜近一萬支。入錄的各劇種唱腔以聲腔（腔調）分類。各劇種的每種聲腔（腔調）按行當開列，錄入的唱段均標明出處和創作、演唱、記譜、整理者。器樂部分基本上分為曲牌和鑼鼓譜兩類，入卷的曲牌大多注明用途。部分劇種還收錄折子戲或選場，計有二百餘出。這些折子戲或選場均根據舞臺演出錄音整理，配有唱段曲譜、配樂或器樂曲牌、鑼鼓譜，并注明演出時間和作者、扮演者、司鼓、主奏等。



昆曲《游園驚夢》梅蘭芳飾杜麗娘 俞振飛飾柳夢梅——《北京卷》  
Beijing Volume—Peking Opera: "A Dream in the Garden" in which Mei Lanfang acts as Du Liniang and Yu Zhenfei acts as Liu Mengmei

黃梅戲《天仙配》王少舫飾董永 嚴鳳英飾七仙女——《安徽卷》

Anhui Volume—Huangmei Opera: “Love Story between Dong Yong and Fairy”, in which Wang Shaofang acts as Dong Yong, Yan Fengying acts as Fairy.



上黨梆子《三關排宴》吳婉芝飾蕭太后 郝聘芝飾余太君——《山西卷》

Shanxi Volume—Shangdang Bangzi Opera: “Feasting in Sanguan” in which Wu Wanzhi acts as Empress Xiao and Hao Pinzhi acts as Lady She





越調《收姜維》申鳳梅飾諸葛亮——《河南卷》

Henan Volume—Yue Opera: “Surrender of Jiang Wei” in which Shen Fengmei acts as Zhuge Liang



贛劇《還魂記》潘鳳霞飾杜麗娘——《江西卷》

Jiangxi Volume—Gan Opera (Yiyang Tune): “Resurrection” in which Pan Fengxia acts as Du Liniang



漢劇《宇宙峰》陳伯華飾趙艷蓉——《湖北卷》

Hubei Volume—Han Opera: “Yuzhoufeng” in which Chen Bohua acts as Zhao Yanrong



萊蕪梆子《兩狼山》——《山東卷》

Shandong Volume—Laiwu Bangzi: “Erlangshan”



豫劇《花木蘭》常香玉飾花木蘭——《河南卷》  
Henan Volume—Yu Opera: “Hua Mulan” in which Chang Xiangyu acts as Hua Mulan

## Summary of Music Genres

The main component of *Collection of Chinese Traditional Opera Music* is about opera music genres that numbers over three-hundred fifty, which in turn are represented by 20,000 best arias of these operas of different times, and 10,000 music scores of gong- and-drum beating. The operas are classified according to their voice tunes. Each select aria is noted for its origin, composer, performer, score recorder and cataloguer. Instrumental music is divided into two categories: one is qu

names, the other is beating music scores of gong and drum. Most of qu names are given background information on how they are being used. There are also over 200 of performance segments of some operas, which are sorted out and recorded based on the stage performance with their opera or music or qu names or beating music scores of gong and drum, and marked with the time, actors or performers, band drummers, and first chair music players of the performance.



維吾爾劇《艾裏甫與賽乃姆》——《新疆卷》

Xinjiang Volume——Uygur Opera: "Erip and Senam"



太平調《戰洛陽》——《河南卷》  
Henan Volume——Taiping Tune: “Battle for Luoyang”



黔劇《秦娘美》——《貴州卷》  
Guizhou Volume——Qian Opera: “Qin Niangmei”



呂劇《李二嫂改嫁》郎咸芬飾李二嫂——《山東卷》  
Shandong Volume——Lü Opera: “Aunt Li’s Remarriage” in which Lang Xianfen acts as Aunt Li



揚劇《鴻雁傳書》——《江蘇卷》

Jiangsu Volume—— Yang Opera: “Swan Goose  
Sending a Letter”

南詞戲《秋江》——《福建卷》

Fujian Volume——Nanci Opera: “Autumn River”

海城喇叭戲《王婆罵雞》——《遼寧卷》

Liaoning Volume——Haicheng Laba  
Opera: “Lady Wang’s Abuse ”



潮劇《蘇六娘》——《廣東卷》

Guangdong Volume——Chao Opera: “Aunt Su”



川劇《五臺會兄》——《四川卷》  
Sichuan Volume—Chuan Opera: “Brothers Meeting  
in Wutai Mountain”



丁香戲《張郎休妻》——《河南卷》  
Henan Volume—Dingxiang Opera: “Zhang Divorces his Wife”



## 貴池灘戲《劉文龍趕考》——《安徽卷》 Anhui Volume—Nuo Opera: “Liu Wenlong’ Taking Imperial Examinations”



河北梆子演員金剛鑽飾《三娘教子》之王春娥——《河北卷》  
Hebei Volume——Jin Gangzuan, actress of Hebei Bangzi,  
acts as Wang Chun'e in "Sanniang Educating Her Son"

# 人物介紹

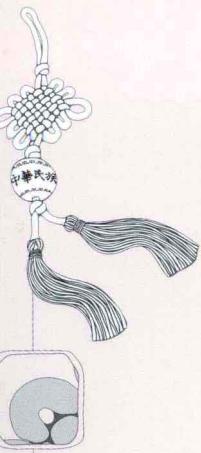
《中國戲曲音樂集成》的「人物介紹」共錄有各歷史時期有代表性的演員、樂師、作曲、理論研究者四千余人。



京劇《十三妹》毛世來飾十三妹——《吉林卷》  
Jilin Volume—Peking Opera: “The 13th Sister” in which  
Mao Shilai acts as the 13th sister



粵劇《昭君出塞》紅綫女飾王昭君——《廣東卷》  
Guangdong Volume—Yue Opera: “Wang Zhaojun Marrying Xiongnu Prince”  
in which Hong Xiannü acts as Wang Zhaojun



# Biographies

Biographies of *Collection of Chinese Traditional Opera Music* include more than 4,000 famous artists, musicians, composers and opera theory researchers of different times.



昆曲教師俞錫侯為「傳」字輩演員拍曲——《江蘇卷》  
Jiangsu Volume——Yu Xihou, a teacher of Kun Opera,  
is teaching actors of "chuan" generation of Kun Opera



河北梆子琴師劉長友(前坐)俎憲章(后中)郭筱亭(左)——《天津卷》  
Tianjin Volume——Liu Changyou (front seat), Zu Xianzhang (in  
the middle of back seat) and Guo Xiaotong (left), Fiddlers of  
Hebei Bangzi



《中國戲曲音樂集成》

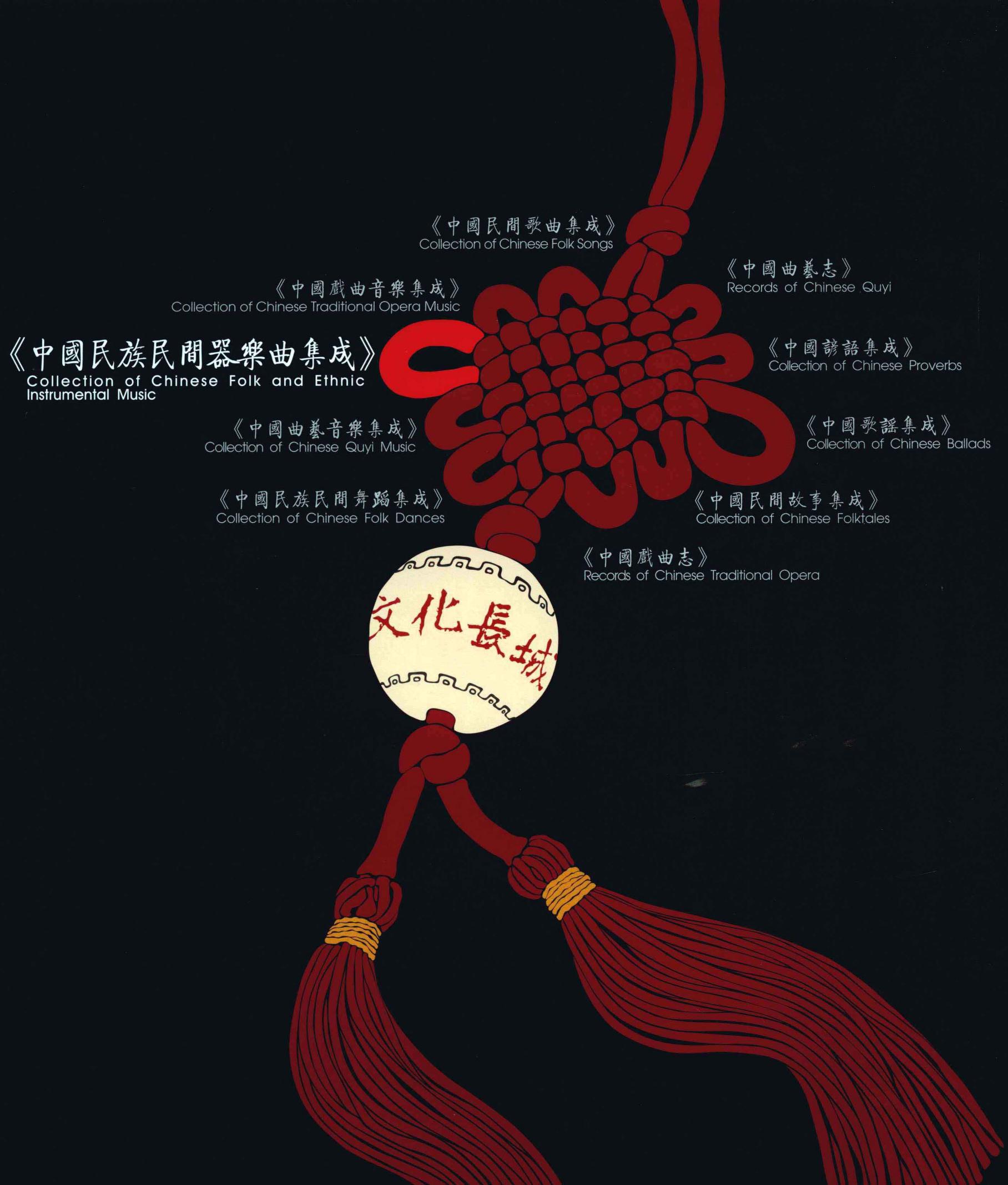
八四〇八四

祖父李珠(大名李能春,享年六十八岁)

莆仙戲鼓師李珠——《福建卷》  
Fujian Volume——Li Zhu, whose real name is Li Nengchun, a band drummer of Puxian Opera

生于公曆己丑年(一八六五年)七月初五日





# Collection of Chinese Folk and Ethnic Instrumental Music

Chief-edited by Li ling

*Collection of Chinese Folk and Ethnic Instrumental Music* (The Collection), chief-edited by Li Ling, mainly includes kinds of traditional instrumental music with rich historical connotations, which are still popular for the recent two decades and are played by folk musicians, and all the representative numbers of national folk instrumental music collected during 1950s-1970s with the exception of guqin music.

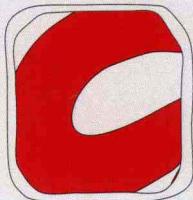
The collection includes Guangdong instrumental music and Jiangnan sizhu music, in which professional musicians usually take part and the names of composers were known for long, and the good numbers of instrumental music composed by contemporary folk musicians of different regions. It does not include those numbers of adapted folk instrumental music by musicians of New China since 1950s.

It also includes numbers of religious music (mainly Buddhist, Taoist and Islamic Court music, and ritual music for they are closely connected to instrumental music).

There is a brief introduction to the volume parts, the musical instruments and folk musicians or folk music societies of each volume of *Collection of Chinese Folk and Ethnic Instrumental Music*, from which we know that the culture of folk instrumental music has a long history and rich realistic implications, and the musicians' contributions to it.

It consists of 30 volumes with over 52,500,000 words, each of which is about 1,800,000 words with many black-and-white illustrations, color pictures, and design pictures of local musical instruments.

*Collection of Chinese Folk and Ethnic Instrumental Music* has been published 19 volumes and will be completed by 2005.



## 《中國民族民間器樂曲集成》主編李凌

《中國民族民間器樂曲集成》收集的主體是近二十餘年來仍在民間流傳的，由民間樂人演奏的各種具有豐富歷史蘊涵的傳統器樂曲牌，及二十世紀五十至七十年代音樂工作者收集的除了古琴音樂之外的民族民間器樂曲代表性曲目。

對廣東音樂、江南絲竹等自其產生以來就明確曲作者以及有職業音樂家參與演奏的特性器樂種類，也作相應收入；各地當代民間藝人創作的優秀樂曲也有收入。凡二十世紀五十年代以來新音樂工作者改編的民間器樂曲，不作收入。

宗教音樂（主要為佛、道、伊斯蘭教）、宮廷音樂、祭祀音樂，緣于其與器樂的密切聯系，大都收入本集成。

本集成各卷均撰寫有導讀性的綜述、各樂種樂類述略和民間樂人樂社简介等重要文字，從中可以看出民間器樂文化深遠的歷史淵源與豐富的現實社會內涵，以及傳承者們的演藝之道。

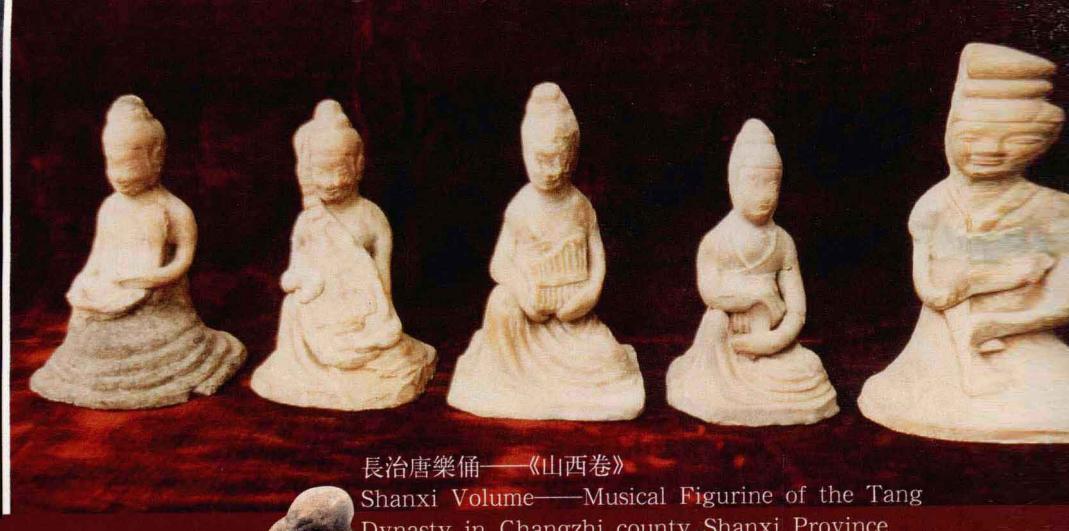
本集成共三十卷，五千二百五十萬字，每卷約一百八十萬字，并配有大量彩色和黑白照片，各卷還收有當地特色的樂器形制圖。

本集成已出版十九卷，計劃二零零五年全部出齊。

《中國民族民間器樂曲集成》副主編黃翔鵬、丁鳴、王民基、袁靜芳。



遼寧省建昌縣二道灣子東南溝發現的夏代石磬——《遼寧卷》  
Liaoning Volume—Musical Stone of the Xia Dynasty in Erdaowanzi  
dongnangou of Jianchang County, Liaoning Province.



長治唐樂俑——《山西卷》  
Shanxi Volume—Musical Figurine of the Tang  
Dynasty in Changzhi county, Shanxi Province



唐說唱俑「樂隊形制」——《陝西卷》  
Shaanxi Volume—Figurine of Story-Telling and Singing of the Tang Dynasty

按編輯體例，本集成中作為主體的民間器樂曲，基本按其獨奏曲、合奏曲的演奏形式分類。對於少數民族衆多的省、自治區，則在民族之下再按演奏形式分類。獨奏之下又按吹管（奏）樂、彈弦樂、拉弦樂等劃分。合奏樂，則基本劃分為鼓吹樂、吹打樂、絲竹樂、弦索樂、鑼鼓樂等。

The classification of the folk instrumental music in the collection is based on the playing form of soli and ensemble. As for the ethnic provinces or regions, the classification is based on its ethnicities, and the sub-classification is based on the playing form. There is a subdivision for soli which consists of wind music, plucked string music and string music. Tutti is basically divided into wind and drum music, wind and percussion music, sizhu music, music of gong-and-drum, and xiansuo music.



美岱召壁畫中藏傳佛教鼓樂隊演奏圖——《內蒙古卷》  
Inner Mongolia Volume  
—Performance Picture of Tibetan Buddhism Musical Band in the Fresco of Meidaizhao



《中國民族民間器樂曲集成》  
Collection of Chinese Folk and Ethnic Instrumental Music

張家口市宣化區八裏村出土的遼天慶六年(公元1116年)  
壁畫散樂圖——《河北卷》  
Hebei Volume—Music playing picture of Fresco of 6th Tianqing Reign Year of the Liao Dynasty (1116 AD) excavated in Bali Village, Xuanhua District, Zhangjiakou City





# 獨奏音樂

「歌誦之興，其自生民始」「鈞天九奏，葛天八闋」。中國民間器樂文化的歷史之久遠，之絢麗多姿；地方風味之濃郁、之獨特，在獨奏方面，反映得最為鮮明。舉凡民族樂器的吹彈拉打，各地都有民間藝人的精彩表演。在少數民族集中的地區，往往以具有鮮明少數民族樂器特色及其特定的演奏組合方式而著稱，如四川、湖南等地的蘆笙曲、直簫曲；新疆的熱瓦甫、都他爾彈唱；西藏、青海等地的鷹骨笛吹奏等。在中原和東北、西北，有歷史悠久、蘊涵深厚、風味淳樸的民間噴呐獨奏音樂；東南地區有聞名遐邇的廣東漢樂箏曲、閩南箏曲等。

羌族婦女在吹奏簫筒——《四川卷》 Sichuan Volume——Women of Qiang ethnic group Playing Xiaotong





苗族樂手陶承基演奏蘆笙曲——《四川卷》

Sichuan Volume—Tao Chengji, a musician of Miao ethnic group, Playing Lusheng



扶寧縣鼓樂藝人崔占春演奏的冀東噴呐「拔三節」——《河北卷》  
Hebei Volume——Cui Zhanchun, a drum musician of Funing County, playing suona Ba San Jie of east Hebei



內鄉縣鼓樂藝人尚元慶演奏噴呐——《河南卷》  
Henan Volume——Shang Yuanqing, a drum musician of Neixiang County, playing suona horn



洛陽龍門田山村藝人演奏管子——《河南卷》  
Henan Volume——an artist of Tianshan village in Longmen of Luoyang playing guanzi (a wind instrument)



朝鮮族老鼓手的表演——《吉林卷》  
Jilin Volume——An old drummer of Korean ethnic group is playing



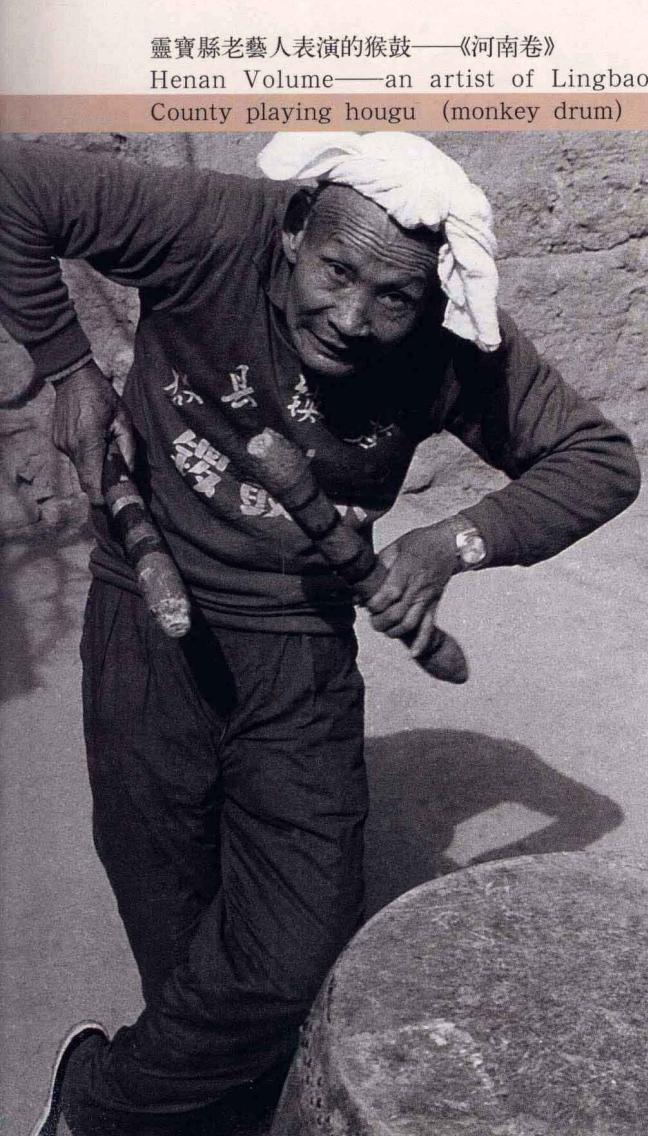
新疆民間藝人的「那藝」演奏——《新疆卷》

Xinjiang Volume——Folk musicians of Xinjiang are playing nayi



新疆民間藝人的「它石」演奏——《新疆卷》

Xinjiang Volume——Folk musicians of Xinjiang are playing tashi

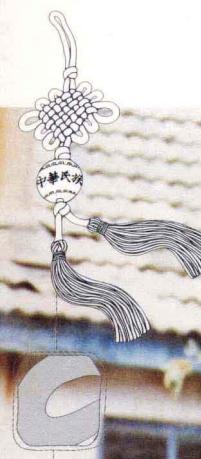


靈寶縣老藝人表演的猴鼓——《河南卷》

Henan Volume——an artist of Lingbao County playing hougu (monkey drum)

## Soli

As Chinese saying goes: "Songs originated from the appearance of human being." "There are many kinds of music in Heaven and Earth." Chinese soli of instrumental music to a larger extent vividly reflects the long history, the diversity, strong local flavors and uniqueness of Chinese folk instrumental music culture. As for the playing of different folk instruments, there are a great many talents all over the country. The multiethnic regions are usually famous for the specialty of their ethnic instruments and the specific playing forms, such as lusheng and zhixiaoqu of Sichuan and Hunan; rewapu and dutaer tanchang of Xinjiang; and eagle-bone flute of Tibet and Qinghai. There is suona horn in Zhongyuan (the central plains), northeast China, and westeast China, which has a long history with rich connotation, simple styles and skillful playing. In southeast China, there are well-known hanyue zhengqu in Guangdong and minnan zhengqu in Fujian.



婚儀「娘兄抱轎」中的鼓吹樂演奏——《吉林卷》

Jilin Volume—the playing of wind and drum music in the wedding ritual of “Bride's Brother Picking up Bride to the Bride Sedan-chair”





鼓樂對棚——《吉林卷》 Jilin Volume—Two drum bands are competitively performing

# 合奏音樂

合奏音樂中，以鼓吹樂、吹打樂、鑼鼓樂、絲竹樂等最為繁盛。

「笛簫引仙來，噴吶催鬼去。」生活中充滿喜與樂，悲與苦，讓一種音樂形式伴隨着自己的生活釀造出足夠暢快的滋味來，莫過于鼓吹(吹打)樂。它是以噴吶、管子、笛子等為主奏樂器，輔之以打擊樂的合奏樣式。

鼓吹樂在我國民間器樂文化中，流傳最為廣泛，歷史傳承最為悠久，結合禮俗傳統最為密切，人文價值和音樂藝術價值最為豐厚。迄今為止，全國各地尤其是廣大農村的節日喜慶活動，民間婚喪儀式中，甚至小兒滿月、老人壽誕、建屋上梁，往往都有鼓吹樂班參與其中。

本集成中收錄最多的是鼓吹樂。



# Tutti

Among tutti, the popular ones are blowing music with drumbeats, blowing and percussion music, music of gong-and-drum, and sizhu music.

As the old poem lines go: "The wind and drum flute and xiao can attract fairies; while the suona horn can make devils leave." As life is full of happiness and joy, as well as grief and misery, music is one of the fittest music that can make one enjoy life with abandon. The main instruments of this music are suona horn, guanzi and flute; the minor ones are percussion instruments.

Among national folk instrumental music culture, wind and drum music is the most widely and longest spread one for it is most closely connected with custom traditions and has the richest humane values and music art values. So far, on most occasions such as festivals, weddings, funerals, celebrating the one-month old of a newborn, birthday celebration, beam placing, this music is widely heard.

Wind music with drumbeats accounts for a large portion in this collection.

喪儀中的鼓吹樂演奏——《陝西卷》 Shaanxi Volume—Performance of wind with drumbeats music in a funeral





閩西鼓吹樂龍岩「饒平吹」行樂演奏——《福建卷》

Fujian Volume—Chuixingyue Performance of wind and drum music of Raoping in Longyan of West Fujian



沈陽高蹺秧歌中的鼓吹樂隊行街演奏——《遼寧卷》

Liaoning Volume—Street performance of wind and drum music band of stilt yangge of Shenyang



喪儀中的吹打樂「俯河家業」(樂種)樂班在演奏——《湖北卷》

Hubei Volume—Music band of fuhéjiaye (a kind of music)  
of wind and percussion music is performing in a funeral



吹打樂在北方的山西省等地，是與鼓吹樂并列的樂種，其特點是吹打并重。在南方，其基本特征及功用與北方鼓吹樂大致相同。

Blowing and percussion music is of similar importance as wind and drum music in north China such as Shanxi, and has similar features and functions in South China.

崇明縣合作鄉曹文龍吹打班在演奏——《上海卷》 Shanghai Volume——Caowenlong music band of Hezuoxiang in Chongming County is performing





湖北隨縣編鐘——《湖北卷》  
Hubei Volume—Musical chimes of Sui County in Hubei

陝西華陰縣的表演鑼鼓—數鼓——《陝西卷》  
Shaanxi Volume—“Shugu” performance of gong-and-drum music of Huayin County in Shaanxi





「琴瑟擊鼓，以禦田祖，以祁甘雨，以介我稷，以鼓我士如。」鑼鼓樂在中國各地，如鼓吹樂一樣，歷史久遠，豐富多彩，也是節俗喜慶活動不可缺少的一種民間藝術，是融入人民群衆生活極為深廣的器樂類別。山西的絳州鑼鼓、青海的社火鑼鼓、浙江的舟山鑼鼓、湖南的土家族打溜子、廣東的潮州大鑼鼓等等，充滿地方特色和人文情趣。在樂曲的結構方式上、在節奏的豐富多彩方面、在表現形式的生動感人方面、在樂曲的深厚意蘊方面，有着難以估量的人文和藝術價值。

As the ancient poem lines go: "We worship our ancestors with music of qin, se and drum to pray for rain for the crops to stimulate our morale" Like drumbeat music, music of gong-and-drum has a long history and is colorful all over the country. It is a popular folk art on the occasions such as festivals and celebrations and has taken deep root in local life. They are full of local flavors and cultural aesthetic meanings, among which, the most famous ones are Jiangzhou gong-and-drum music of Shanxi; shehuo gong-and-drum music of Qinghai; Zhoushan gong-and-drum of Zhejiang; Daliuzi of Tujia ethnic group of Hunan; Chaozhou daluogu of Guangdong. There are immeasurable cultural and art values in its music structure, colorful rhythms, moving expressive forms and deep music meanings.

冀東鑼鼓樂中的大架鼓演奏——《河北卷》  
Hebei Volume—Dajiagu performance of gong-and-drum music of east Hebei



許昌市魏都區的鑼鼓樂隊在演奏——《河南卷》  
Henan Volume—The gong-and-drum band of Weidu District of Xuchang City is performing



湖南龍山的四人溜子——《湖南卷》  
Hunan Volume—Four-man liuzi of Longshan in Hunan Province





「絲竹發歌響，假器揚清音。」全國各地大都有絲竹樂或弦索樂流傳，它們無不特色鮮明，韵味雋永。在北方有山西、內蒙古的二人臺牌子曲、北京有弦索十三套、山東有碰八板、河南有板頭曲；在江南，演奏和欣賞絲竹樂，如廣東音樂、江南絲竹、福建南音等，更是人們音樂生活中休閒的一種獨特方式。



杭州市江南絲竹研究社正在演奏——《浙江卷》  
Zhejiang Volume——Jiangnan sizhu Research Society of Hangzhou City is performing



福建泉州南音樂團在演奏南音——《福建卷》  
Fujian Volume——Nanyin band of Quanzhou in Fujian is performing nanyin





As the ancient poem lines go: "Strings and Bamboos can make melodious music." Sizhu music or xiansuo music are popular practically all over the country, which is characterized by its special characters and lasting taste. In the north China, there are errentai paiziqu of Shanxi and Inner Mongolia; xiansuo shisantao of Beijing; pengbaban of Shandong; and bantouqu of Henan; in south China, the playing and enjoying of sizhu music such as Guangdong music, Jiangnan sizhu, Fujian nanyin has become a unique pastime.



内蒙古土默特右旗二人台牌子曲乐班在演奏——《内蒙古卷》  
Inner Mongolia Volume—Errentai paiziqu band of Tumoteyou of Inner  
Mongolia is performing

# 宮廷音樂

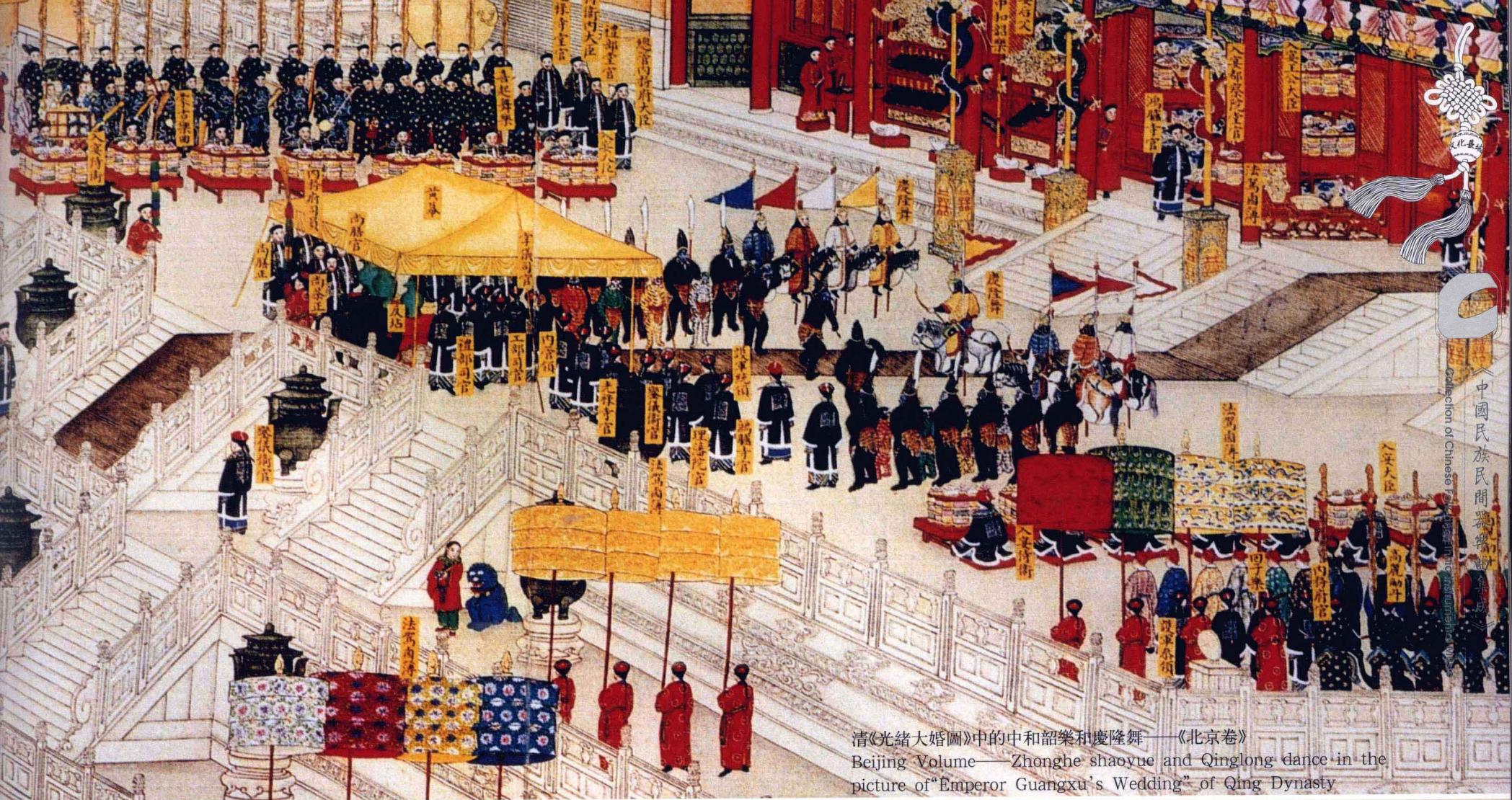


清·乾隆「塞宴四事」中的蒙古樂——《北京卷》  
Beijing Volume——Mongolia Music in "Saiyan shishi"  
of Emperor Qianlong reign time of Qing Dynasty

## Court Music

There is a record about music in "Yugua" in *Yijing*: "Emperors in ancient times eulogized virtues with music and made sacrifice to the God with magnificent music." Since the beginning of the Chinese nation, virtually all the dynasties have had the tradition that emperors eulogized virtues with music; therefore, court music is a national music with rich historical connotations. Since the establishment of the system of "music under government control" in the Northern Wei Dynasty, most of court musicians are from this system, which is especially obvious in the Ming and Qing Dynasty. That is to say, court is a place not only for the development and spreading of folk music, and court music is the flowering and polishing of folk music. As a result, Beijing Volume, Hebei Volume and Inner Mongolia Volume include some numbers of court music.

《易經·豫卦》「先王以作樂崇德，殷薦之上帝，以配祖考」。中國有史以來，「先王」作樂以歌功頌德，歷朝歷代無不如此，故中國之宮廷音樂是一種博大精深、極富歷史內涵的民族音樂文化。自北魏設立樂戶籍制度以後，宮廷音樂的樂人，大抵來自民間樂戶，明清尤其如是。這就是說，宮廷也是民間音樂發展與傳揚之地，宮廷音樂也是民間音樂生存發華之所在。《北京卷》、《河北卷》、《內蒙古卷》，均收有一部分宮廷音樂內容。



清《光緒大婚圖》中的中和韶樂和慶隆舞——《北京卷》

Beijing Volume—Zhonghe shaoyue and Qinglong dance in the picture of "Emperor Guangxu's Wedding" of Qing Dynasty





祭孔音樂「終獻」樂奏「叙平之章」——《山東卷》  
Shandong Volume—"Xupingzhizhang", "Zhongxian",  
Music for sacrifice to Confucius



# Sacrificial Music

There are descriptions for folk sacrificial scenes of dancing and singing in “Donghuang taiyi” and “Dongjun” of *Jiuge* by Qu Yuan (a great ancient Chinese poet). For a long time, people like to highlight ethnic and tribal cultures with ritual music so as to achieve the effect of mystery and shock. Inner Mongolia Volume and Heilongjiang Volume include Shamanist sacrificial music, which reflect the characteristics of local sacrificial music cultures of Mongolia ethnic group, Dawaer ethnic group, Ewenke ethnic group, Elunchun ethnic group and Hezhe ethnic group. Hunan Volume and Guizhou Volume also include music for sacrificial ritual and religious ceremonies, which reflect the local customs of communication between man and god, and the customs of making sacrifice to spirits. Shandong Volume, Beijing Volume and Hunan Volume include some numbers of music for sacrifice to Confucius, which reflect the fact that Chinese people of different times have placed a stress on Confucian culture.



薩滿祭祀——《黑龍江卷》  
Heilongjiang Volume—Shamanist Sacrifice

# 祭祀音樂

屈原的《九歌·東皇太一》、《九歌·東君》中均描寫了民間祀神時的歌舞鼓樂場面。長久以來，人們通過一定的儀式把本民族(氏族)的人文文化與情感貫穿于其中，使之呈現出一種先民音樂文化天人合一的神秘性、震撼性。《內蒙古卷》、《黑龍江卷》等收有薩滿祭祀音樂，反映出北方的蒙古族、達斡爾族、鄂溫克族、鄂倫春族、赫哲族等人民中的祭祀音樂文化特色；《湖南卷》、《貴州卷》等，也收有一些地方性的巫儺祭祀、法事儀式樂，反映出當地人們傳統的人神交流和饗祭亡靈的風俗等；《山東卷》、《北京卷》、《湖南卷》對祭孔音樂做了收錄。



冠生民廟地闢天開

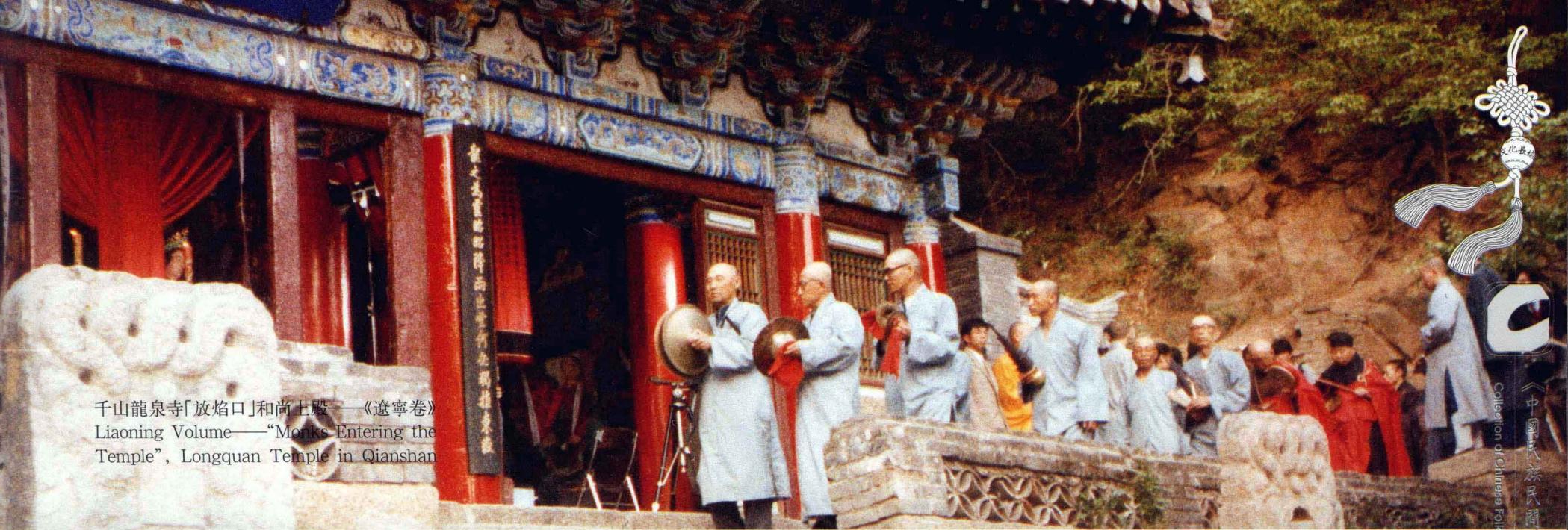


# Religious Music

The collection includes a lot of music numbers of Buddhism, Taoism and Islam, from which we can know their basic music styles, for there is rich cultural information in the three religions.

# 宗教音樂

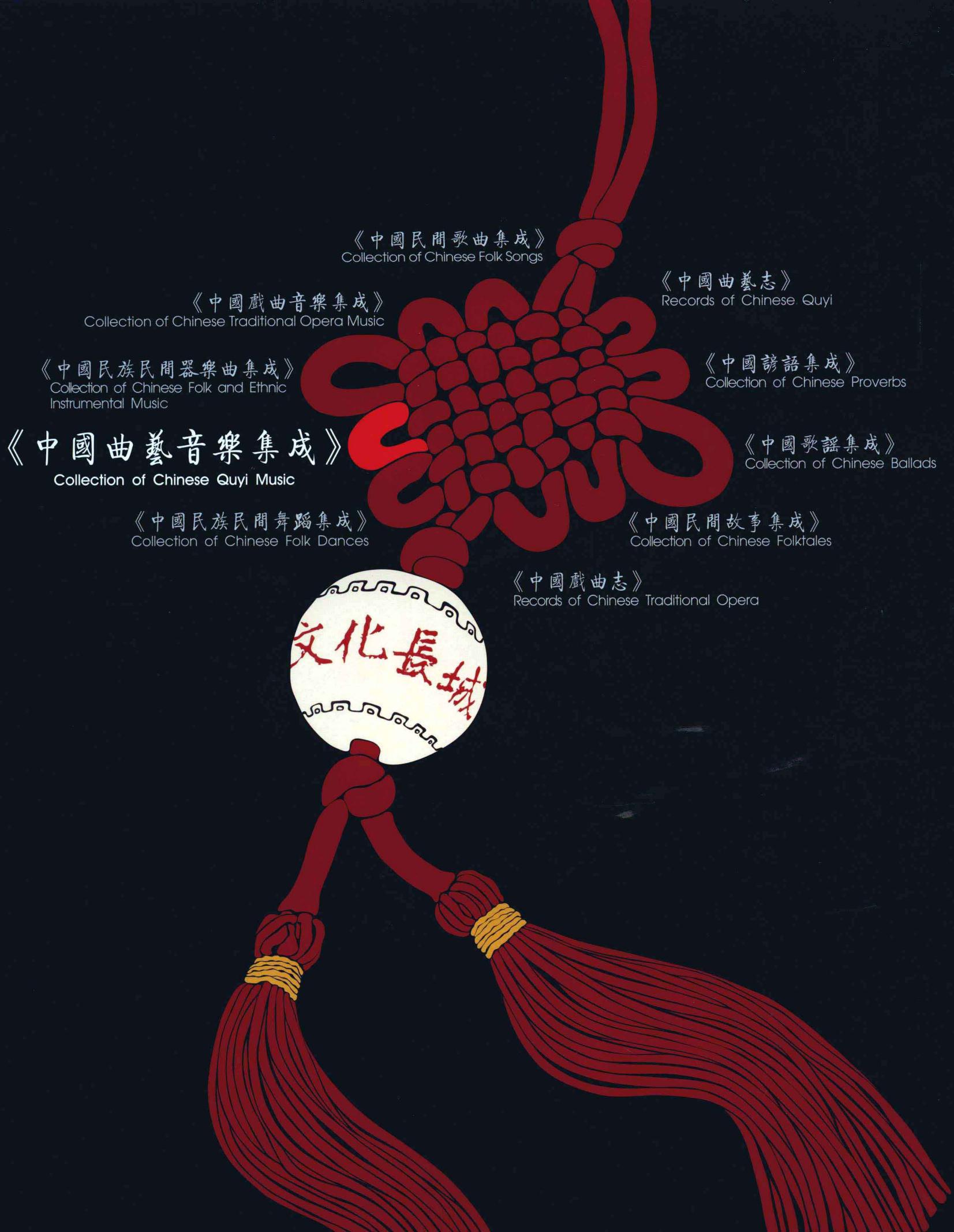
中國的佛教、道教、伊斯蘭教音樂中蘊涵着豐富的傳統文化信息，本集成對這三種宗教音樂作了充分的輯錄，全國各地的佛教、道教、伊斯蘭教音樂的基本面貌，均可從中覽閱。



千山龍泉寺「放焰口」和尚上殿——《遼寧卷》  
Liaoning Volume——“Monks Entering the Temple”, Longquan Temple in Qianshan



武當山紫霄宮喇萬獻道長在上祖師表——《湖北卷》  
Hubei Volume——Lawanhui, a Taoist, of Zixiaogong of Wudang Mountain



《中國民間歌曲集成》  
Collection of Chinese Folk Songs

《中國戲曲音樂集成》  
Collection of Chinese Traditional Opera Music

《中國民族民間器樂曲集成》  
Collection of Chinese Folk and Ethnic  
Instrumental Music

《中國曲藝音樂集成》  
Collection of Chinese Quyi Music

《中國民族民間舞蹈集成》  
Collection of Chinese Folk Dances

《中國曲藝志》  
Records of Chinese Quyi

《中國諺語集成》  
Collection of Chinese Proverbs

《中國歌謡集成》  
Collection of Chinese Ballads

《中國民間故事集成》  
Collection of Chinese Folktales

《中國戲曲志》  
Records of Chinese Traditional Opera

# Collection of Chinese Quyi Music

Chief-edited by Sun Shen



Quyi music is colorful and diverse. More than 80 percent of over 500 quyi genres are in the form of ballad-singing or singing-and-talking. Quyi music is one of the important components of traditional Chinese music and one of representatives of China's oral cultural heritage.

*Collection of Chinese Quyi Music*, is a publication that combines quyi music, social life and cultural traditions. The Collection integrates sound, music scores, text, graphs and pictures, and is logically and systematically organized and lucidly classified. As a whole, it reflects the evolution, development and current state of quyi music with its accurate and full music scores, general introduction and music text.

*Collection of Chinese Quyi Music* fully demonstrates China's ancient historical traditions and rich collections of quyi music. It becomes fully evident how splendid and rich quyi music is through 509 genres of opera music identified for Han People alone, such as paizi music, dagu lyrics, tanci, qinshu, daoqing, local ditties, etc. The Collection consists of 29 volumes, one for each province or municipality or autonomous region (except Hainan), with a total of over 43,500,000 words. Each volume has about 1,500,000 words augmented with over 2,000 illustrations of stage performances, representative actors or performers and their relevant historical materials.

Twenty-two volumes of *The Collection of China's Quyi Music* have already been published and the rest will be completed by 2005.

中國曲藝音樂豐富多彩，在全國各民族各地區的五百多個曲種中，以唱為主或說唱兼備的曲種占百分之八十以上。曲藝音樂作為中國傳統音樂的重要組成部分，是長期以來通過口頭傳承至今的非物質文化遺產之一。

《中國曲藝音樂集成》集曲藝音樂、社會生活、文化傳統「三位一體」之大成。達到了音響、曲譜、釋文、圖表和照片齊全完備，內容的選擇和編排體例層次清晰，嚴謹科學；曲譜記錄和全卷概述及曲種音樂釋文準確翔實，全面體現了源遠流長的曲藝音樂的衍變、發展及現狀。

《中國曲藝音樂集成》充分展現了我國曲藝音樂文化悠久的歷史傳統和豐富的蘊藏面貌。從集成編纂的漢族的牌子曲類、鼓曲類、彈詞類、琴書類、道情類、本土小曲類等五百零九個音樂性曲種中，可以看出曲藝音樂是藏之名山、傳諸後世的巨大財富。全書二十九卷（海南省未立卷），四千三百五十萬字，每卷約一百五十萬字，收有各曲種演出形式、代表人物及歷史資料照片共二千餘幅。

《中國曲藝音樂集成》已出版二十二卷，計劃于二〇〇五年全部出齊。

《中國曲藝音樂集成》副主編章鳴、馮光鈺。

《中國曲藝音樂集成》主編孫慎

以曲牌爲基本音樂材料，或單支曲牌反復演唱、或多個曲牌聯綴而成，用以說唱故事的曲種。流傳于全國各地，如北京單弦牌子曲、山東八角鼓、河南曲子、陝西曲子、蘭州鼓子、青海平弦、揚州清曲、江西清音、福建南音、四川清音、湖北小曲、長陽南曲、湖南絲弦、廣西文場、東北三省的二人轉等。

牌子曲類曲種是繼宋、元「唱賺」、「諸宮調」以及明清俗曲的傳統發展而來的。曲牌音樂豐富、數量可觀。聯綴時所用曲牌數目有多有少，依其唱敘故事的內容和篇幅而定，每個曲種音樂都具有強烈的地方色彩和風格。

# 牌子曲類



北京單弦  
Beijing danxian





河南曲子 Henan quzi



福建南音 Fujian nanyin

Paiziqu is a story-telling and ballad-singing opera using its basic music, either using the repetition of one tune name or the joining of a number of tune names. It is popular all over China such as Danxian paiziqu in Beijing, bajiaogu in Shandong, Henan qu in Henan, Shaanxi qu in Shaanxi, Lanzhou guzi in Gansu, Qinghai pingxian in Qinghai, Yangzhou qingqu in Jiangsu, Jiangxi qingyin in Jiangxi, Fujian nanyin in Fujian, Sichuan qingyin in Sichuan, Hubei ditty in Hubei, Changyang nanqu in Jiangsu, Hunan sixian in Hunan,

Guangxi wenchang in Guangxi, and song-and-dance duet of Heilongjiang, Jilin, and Liaoning.

Having roots in changzhan and zhugongdiao of Song Dynasty and Yuan Dynasty as well as and folk songs of Ming and Qing Dynasties, Paiziqu has developed into a genre with a multitude of scores and a rich repertoire of tune names. At the time of staging, the number of tune names utilized is determined depending on the story content and length. Every qu music enjoys a unique local flavor and style.

## Paiziqu



揚州清曲 Yangzhou qingqu



蘇州彈詞(雙人檔) Suzhou tanci (by two performers)

# 彈詞類

主要流傳于我國南方。演唱者兼奏小三弦或琵琶等樂器，自彈自唱。是明清以來發展頗盛的曲種。如江蘇、上海、浙江的蘇州彈詞，江蘇的揚州彈詞、啓海彈詞，浙江的四明南詞、紹興平湖調，福建南詞，廣東木魚歌，長沙彈詞等。

彈詞類曲種的音樂為板腔體結構。唱腔大多旋律性強，細膩優美、清麗委婉、精致流暢，具有很強的藝術感染力。不少曲種在長期的發展過程中人才輩出、流派紛呈。彈詞類曲種演出形式多樣，傳統形式為單檔、雙檔和三人檔。



蘇州彈詞(單人檔)  
Suzhou tanci (by one performer)



福建南詞 Fujian nanci (by one performer)



長沙彈詞  
Changsha tanci



# Tanci

Tanci has been very popular in southern China since Ming and Qing Dynasties. The singers play a miniature sanxian or pipa while singing. There are diverse kinds to Tanci such as Suzhou tanci of Jiangsu, Shanghai and Zhejiang; Yangzhou tanci and Qihai tanci of Jiangsu; Siming nanci and Shaoxing pinghudiao of Zhejiang; Fujian nanci; Guangdong muyuge; and Changsha tanci.

Tanci music is composed of basic tunes and tunes of different singing schools. Most of the tunes are melodious, delicate, beautiful, exquisite, clear and smooth; therefore they have strong artistic appeal. There are many fine actors or performers of different tanci schools of different times. The performances are in different forms, of which, the traditional ones are performed by one performer, two performers or three performers.



蘇州彈詞(三人檔) Suzhou tanci (by three performers)



《中國曲藝音樂集成》

Collection of Chinese Qum Music





# 鼓曲類

又稱鼓詞或大鼓書。主要流傳于我國北方，一些南方省市也有流傳。鼓曲類曲種歷史悠久，與宋代的「鼓子詞」有一定的淵源關係。演員自擊鼓板演唱，伴奏樂器主要為三弦、四胡、琵琶、揚琴等。如木板大鼓、京韻大鼓、西河大鼓、樂亭大鼓、梅花大鼓、鐵片大鼓、京東大鼓、東北大鼓、潞安鼓書、襄垣鼓書、山東大鼓、膠東大鼓、安徽大鼓、景德鎮大鼓、河洛大鼓、湖北大鼓等。早期曲目長篇居多，有說有唱、散韵結合，後期曲目多為中短篇，以唱為主或只唱不說。

鼓曲類曲種的音樂為板腔體結構。唱腔以語言為基礎，依情走腔，依字行腔，一曲多用，板式變化多樣，剛柔并濟、韵味濃郁，演員的表演寫意傳神，雅俗共賞，受到廣大群衆的喜愛。



京韵大鼓 Jingyun dagu



西河大鼓 Xihe dagu

曲尽人情念曲念妙

# Dagu Lyrics

It is also called guci or dagushu which is mainly popular in northern China. Dagu has a long history and is somewhat influenced by guzici of Song Dynasty. The performers beat the drum while singing. The main accompaniment musical instruments are sanxian, sihu, pipa, dulcimer. Genres of dagu are many such as muban dagu, jingyun dagu, Xihe dagu, Leting dagu, meihua dagu, tiepian dagu, jingdong dagu, dongbei dagu, Lu'an dagu, Xiangyuan dagu, Shandong dagu, Jiaodong dagu, Anhui

dagu, Jingdezhen dagu, Heluo dagu, Hubei dagu. The early dagu titles are mostly long and performed with ballad singing and story-telling; while the later ones are short and performed mainly or solely with ballad singing.

Music of dagu belongs to banqiang-style music. Their tunes are based on lyrics and full of changes depending on the emotion of the plot and the words used in the lyrics. The performance is highly expressive and variable gestures is catered to both nobility and commoners.



梅花大鼓 Meihua dagu



東北大鼓 Dongbei dagu



# 琴書類

以揚(洋)琴為主要伴奏樂器而得名。在我國各地都有流傳，如：四川揚琴，山西的翼城琴書、曲沃琴書，山東琴書，江蘇的徐州琴書，安徽琴書，湖北的恩施揚琴，貴州洋琴，雲南揚琴等。這類曲種的唱腔有的源于本地民間音樂，有的雖為外地傳入却在本土扎根。琴書類唱腔以優美婉轉見長，各自形成了具有濃郁地方風格的特點。

琴書類曲種音樂的結構既有曲牌聯綴，也有曲牌與板腔的混合體。演唱形式有的為一人站唱、有的為雙人和多人坐唱，還有的為分角拆唱(清唱)。



山東琴書 Shandong qinshu



徐州琴書 Xuzhou qinshu



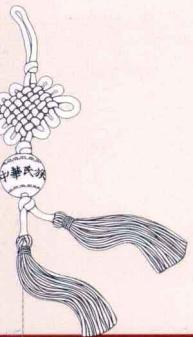
# Qinshu

The accompaniment instrument of Qinshu is dulcimer. Qinshu is popular in China and has formed different schools such as Yicheng qinshu and Quwo qinshu of Shanxi, Shandong qinshu, Xuzhou qinshu of Jiangsu, Anhui qinshu, Enshi dulcimer of Hubei, Sichuan dulcimer, Guizhou dulcimer, and Yunnan dulcimer. Some of qinshu tunes come from local music and some are transplants and then managed to take roots in the host regions. Qinshu tunes are characterized by its beauty and melodiousness and have strong local flavors.

Qinshu music is structured in either joined tunes or mixed tunes. Qinshu can be performed by a standing performer or more than two sitting performers or in the form of aria-singing without make-up.



四川揚琴 Sichuan dulcimer



晋北道情 Jinbei daoqing



隴東道情 Longdong daoqing

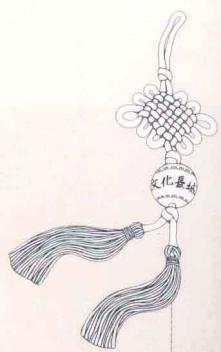


# 道情類

因源于道歌(即道士說唱道情故事)而得名。起源可追溯到唐代《九真》、《承天》等道曲；又因多采用漁鼓、簡板爲伴奏樂器，故亦叫漁鼓、竹琴或道情漁鼓。流傳地域甚廣，在我國南北各地流傳的此類曲種達幾十種。其中較有代表性的如淮北道情、晉北道情、長安道情、隴東道情、湖北漁鼓、湖南漁鼓、四川竹琴等。

道情類曲種的唱腔及伴奏音樂相當豐富，大多以一支上下句或四樂句的基本曲調反復演唱，有的還具有了簡單的板式變化，也有單曲或曲牌聯綴的。初爲徒歌擊節演唱，近幾十年來逐漸引入了二胡、琵琶、鈸等樂器，演唱人數也有所增加。

在長期流傳過程中各地道情不斷吸收當地民歌、戲曲，與當地方言結合而派生出曲趣各异的唱腔來，但大多體現出很強的吟誦性風格和十分注重唱「情」的特點。



# Daoqing



赣东北渔鼓 Gandongbei (Northeast of Jiangxi) daoqing

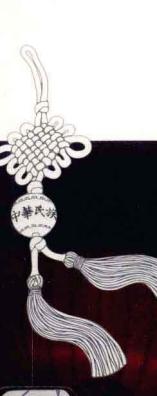
Daoqing comes from the story-telling of Taoism priests and can be dated back to "Jiuzhen" and "Chengtian" of Taoism lyrics of Tang Dynasty. They are also called yugu or zhuqin or daoqingyugu because their percussion instruments are mainly yugu or clappers. They are widely popular in China and there are about dozens of different kinds of them, among which, the most famous ones are Huabei(North of Huaihe Region) daoqing, Jinbei (North shanxi) daoqing, Chang'an (Xi'an)daoqing, Longdong (East Shaanxi) daoqing, Hubei yugu, Hunan yugu, and Sichuan zhuqin.

The tunes and accompaniment music of daoqing are rich and mainly performed in the form of repetitive singing of two lines or four lines of its basic tunes, and sometimes in the form of a single tune or joined tunes. At its early performance, it was performed in the form of aria-singing with beats. In the recent decades, the number of singers of each performance has increased and more instruments such as erhu, pipa, bo, etc. have been introduced to daoqing.

In the course of its spreading and inheriting, daoqing has taken in different tunes from folk songs, local operas, and integrated with dialects of the regions in which it was established. As a result, daoqing often exhibits a strong recital or chanting style and gives a great emphasis on expressing emotions.



四川竹琴 Sichuan daoqing



二人臺 Errentai



# 本土小曲類



又稱本土小調。其來源一是在本土文化土壤上土生土長的小曲，二是由外地傳入但經過與地方文化融合演化為本土小曲，具有本土音樂特色。

本土小曲各曲種不僅數量多，而且涵蓋面很廣，均以原生形態流傳。它們大致可分為時調小曲和民間小曲兩大系統。屬時調小曲的如北京時調小曲，天津時調，浙江的紹興平湖調、寧波走書，江蘇的宣卷，安徽鳳陽花鼓，山東哩曲，福建鶯歌，陝西、山西、內蒙古的二人臺，廣東粵曲，四川的南坪彈唱等；屬民間小曲的如北京十不閑蓮花落，河北滄州木板書，山西沁州三弦書、武鄉三弦書，上海的鈸子書，江蘇無錫小熱昏、蘇州文書，浙江紹興蓮花落，安徽的門歌、四句推子，福建的薅曲說唱、竹板歌，湖北的三棒鼓，四川的連廂、車燈，寧夏小曲、寧夏清曲，甘肅的河州賢孝，青海的西寧賢孝等等。

本土小曲各種類，由於產生時間長短不一，藝術發展的程度也不平衡，有的已進入成熟發展階段，如以廣東粵曲為代表，其唱腔音樂已形成多來源和多種表現性能的格局；而有的曲種音樂由於萌生時間短，基本曲調較單一，但無論是時調小曲還是民間小曲曲種，都深深扎根於本土文化土壤並擁有當地的基本觀眾，同群衆的聯繫極為緊密。



# Local Ditties

Local ditties are also called “local tunes”, which come from local cultures and have local flavors and styles. There are a variety of local ditties, which spread in their original forms. They fall into two categories: one is shidiao, the other is folk. Shidiao local ditties include Beijing shidiao; Tianjin shidiao; taipinggu of Heilongjiang, Jilin and Liaoning; Shaoxing pinghudiao of Zhejiang; Ningbo zoushu; Jiangsu xuanjuan; Anhui flower-drum opera; Shandong liqu; Fujian ditty; errentai of Shaanxi, shanxi and Inner Mongolia; Guangdong yuequ; Nanping tanchang of Sichuan. Folk ditties include Shibuxian lianhualuo of Beijing; Cangzhou mubanshu of Hebei; Qinzhou sanxianshu and Wuxiang sanxianshu of shanxi;

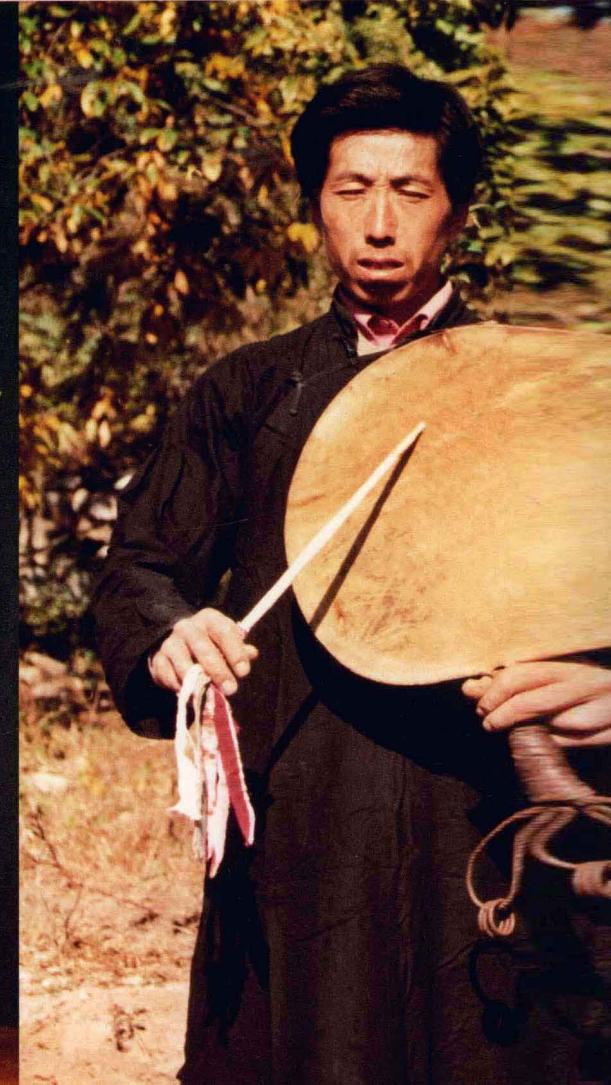
Shanghai bozishu; Wuxi xiaorehun of Jiangsu; Suzhou wenshu; Shaoxing lianhualuo of Zhejiang; menge and sijutuizi of Anhui; Xiangqu shuochang (singing and story-telling) and zhubange of Fujian; Hubei sanbanggu; Lianxiang and chedeng of Sichuan; Ningxia ditties; Ningxia qingqu; Hezhou xianxiao of Gansu; Xining xianxiao of Qinghai.

As the history of their existence varies, the aforementioned local ditties are at different stages of development. Some are mature such as Guangdong yuequ; some are more primitive with simple tunes. Nonetheless, all of them have taken deep root in the local cultures and are popular among the people.

天津時調 Tianjin shidiao

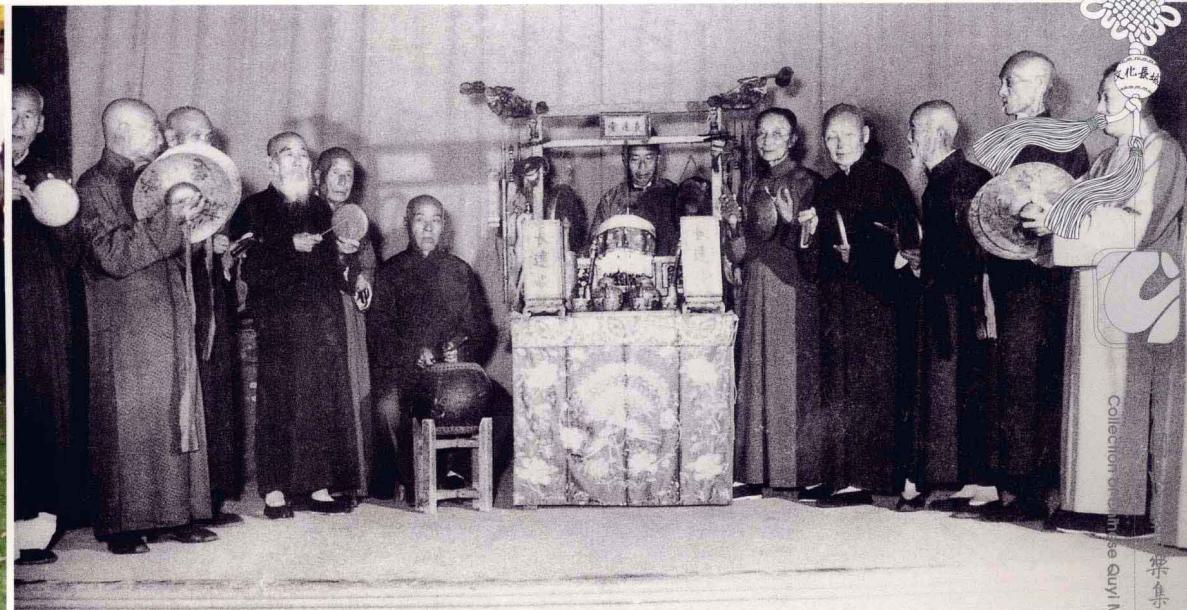


遼寧單鼓 Liaoning dan'gu





鄉曲說唱 Xiangqu shuochang.



北京十不閑蓮花落 Shibuxian lianhualuo of Beijing



上海钹子書 Shanghai Bazishu



# 劍川縣石寶山歌會賽歌台



### 雲南大本曲 Dabenqu of Yunnan



維吾爾族庫夏克 Kuxiake of Uyger Ethnic Group



## 哈薩克族托勒傲



# 少數民族 曲藝音樂

我國民族衆多，五十五個少數民族的曲藝音樂因發展歷史、地理環境、民族文化、語言聲韻、民風民俗的不同而呈現種類繁多、色彩紛呈的特色。如白族大本曲，藏族的格薩爾仲、喇嘛嘛呢、折嘎，蒙古族的烏力格爾、好來寶，維吾爾族的達斯坦、庫夏克、萊派爾，哈薩克族的克薩、阿依特斯、鐵爾麥，朝鮮族的盤索裏，壯族的末倫、唱師、卜牙，赫哲族的依瑪堪，侗族的君琵琶，苗族的嘎百福、果哈，布依族的分彭饒，傣族的甘哈甘派，彝族的甲蘇等等。在衆多的曲種中，有的歷史悠久，具有古老的傳統；有的是受漢族或其它民族曲種的影響而逐漸發展起來的曲種。

少數民族的曲藝音樂具有着強烈的地方色彩和群衆性、民族性。其中很多曲種是說唱本民族歷史故事的，它的唱詞往往就是史詩，唱腔吟誦性強，節奏鮮明而平穩，具有返璞歸真的凝重色彩和恢宏雄渾的風格；有些曲種源于本民族民間祭祀儀式和巫師活動，同當地的信仰與民俗活動密切相關，其音樂旋律性較強、婉轉動聽，演唱形式常常是邊唱邊舞或邊唱邊奏邊表演；還有些曲種說唱民間故事、神話傳說，曲調大多由民歌發展而來，這類曲種多抒情優美、含蓄深情；也有一些曲種的唱詞為即興式的贊詞、頌詞之類，其曲調流暢、活潑，有的富于幽默感，深受本民族人民群衆的喜愛。



# Quyi Music of China's Ethnic Groups

China is a country of multi-ethnic groups. Its 55 ethnic minorities are diverse and colorful due to their different history, physical environments, ethnic cultures, linguistic rhymes, and folklores and customs. The popular ones are dabenqu of Bai Ethnic Group; gesa' erzhong, lama mani and zhege of Tibetan Ethnic Group; wuliger, and haolaibao of Mongolia Ethnic Group; dasitan, kuxiake and laipair of Uyger Ethnic Group; kesa, ayitesi and tie' ermai of Hasake Ethnic Group; pansuoli of Korean Ethnic Group; molun, changshi and buya of Zhuang Ethnic Group; yimakan of Hezhe Ethnic Group; junpipa of Dong Ethnic Group; gabaifu and guoha of Miao Ethnic Group; fenpengrao of Buyi Ethnic Group; ganhaganpai

of Dai Ethnic Group; and Jiasu of Yi Ethnic Group. Among these diverse genres, some have existed for a long time and have their own traditions; others come into being under the influences of the opera music of Han People or other Minorities.

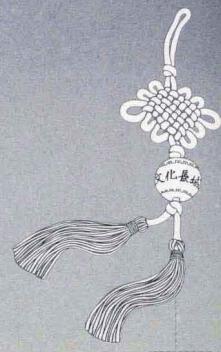
Quyi music of minorities is characterized by strong local flavors and ethnic cultures. Some of them are about historical stories of the minority and sometimes the lyrics are regarded as ethnic epics. They are characterized by recitability, bright and calm rhythms and local styles. Some of them come from ethnic sacrifice ceremonies and are connected closely to local folklores with strong rhythms and melodiousness. They are performed in



侗族的君琵琶  
Junpipa of Dong Ethnic Group



蒙古族的烏力格爾  
Wuliger of Mongolia Ethnic Group



the form of singing and dancing or playing instruments while singing. Some of them come from folktales, myths or folklores and the tunes mainly come from folk songs. They are characterized by beauty and passion. Some lyrics come from improvisational eulogies or praises and are characterized by smoothness, liveliness and humor, and are very popular among their own ethnic groups.





《中國民間歌曲集成》  
Collection of Chinese Folk Songs

《中國曲藝志》  
Records of Chinese Quyi

《中國戲曲音樂集成》  
Collection of Chinese Traditional Opera Music

《中國諺語集成》  
Collection of Chinese Proverbs

《中國民族民間器樂曲集成》  
Collection of Chinese Folk and Ethnic  
Instrumental Music

《中國歌謡集成》  
Collection of Chinese Ballads

《中國曲藝音樂集成》  
Collection of Chinese Quyi Music

《中國民間故事集成》  
Collection of Chinese Folktales

《中國民族民間舞蹈集成》  
Collection of Chinese Folk Dances

《中國戲曲志》  
Records of Chinese Traditional Opera



# Collection of Chinese Folk Dances

Chief-edited by Wu Xiaobang



The Chinese folk dances are a part of the Chinese traditional culture and the crystallization of their national wisdom with a long history, profound contents, diverse forms and rich colours, and turns out to be a charming and intoxicating world. They are always closely connected with the common people's ideas, labour and daily life in their evolution and development of some thousand years, thus formulating a strong connection with the people and faithfully reflecting their ideas and wishes, and accompanying their long life journey.

*Collection of Chinese Folk Dances*, with Wu Xiaobang as its Editor-in-Chief, aims to record the folk dances of all ethnic groups and all regions all over China accurately, scientifically and completely, including not only their movements, music, floor patterns, costumes, and props, but also the spreading region, historical evolution, style and characteristics, relevant legend, historical account, introduction to the artists, production process, life style, as well as custom and habit, religious ritual of each dance. The volume of each province is compiled with the same layout, and consists of summaries of local folk dances of different ethnic groups, investigation tables, and representative dances, which are categorized and edited according to the ethnic divisions. The collection is composed of 30 volumes and amounts to over 42,130,000 Chinese characters with a lot of colour and B & W illustrations.

By 2000, 30 volumes of *The Collection of Chinese Folk Dances* had been published.

中國民族民間舞蹈是中華民族傳統文化的組成部分，是我們民族智慧的結晶。它歷史悠長，內涵豐厚，形式多樣，色彩萬千，是一個令人神往、讓人陶醉的世界；它在數千年的衍變發展中，始終與人民大眾的思想、生產與生活息息相關，形成扯不開、割不斷的『血肉』聯系；它忠實地反映民衆的觀念和意願，伴隨着人們度過漫長的生命之旅。

《中國民族民間舞蹈集成》力求準確、科學、全面地記錄各民族、各地區的民間舞蹈。《中國民族民間舞蹈集成》按省立卷，以舞蹈節目（或舞種）開目。不僅記錄了每個舞蹈節目（或舞種）的動作、音樂、場記、服飾、道具，還包括每個舞蹈的流傳地區、歷史演變、風格特色、有關傳說、文史記載、藝人情況、工藝制作和民俗風情，以及相應的風俗習慣和宗教儀式活動。各省卷按統一的體例編纂，每卷由本地民族民間舞蹈綜述、調查表及本地本民族有代表性的優秀舞蹈組成。各省卷按民族分別記錄當地流傳的民間舞蹈，全書三十卷，四千二百一十三萬字，并配有大量彩色和黑白圖片。

二〇〇〇年《中國民族民間舞蹈集成》三十部省卷全部出版。

《中國民族民間舞蹈集成》副主編孫景琛、陳衡。

《中國民族民間舞蹈集成》主編吳曉邦



中國民族民間舞蹈最為突出的特征，就是它的民俗性。為了讓人們更清晰地了解《中國民族民間舞蹈集成》的入卷狀況，我們從舞蹈功能的角度，將收錄于《中國民族民間舞蹈集成》中的各民族的民間舞蹈分為五大類，即：節令習俗舞蹈；生活習俗舞蹈（如自娛自樂、社交擇偶、健身競技、表演賣藝等）；禮儀習俗舞蹈（如在生育禮、成人禮、婚禮、壽禮、喪禮、祭禮、兵禮等禮儀活動中進行的舞蹈）；信仰習俗舞蹈（如在道教、佛教、伊斯蘭教、原始宗教、民間俗信活動中跳的舞蹈）；勞動習俗舞蹈。

中國民族民間舞蹈在漫長的流傳演變過程中，形成非常複雜的交叉混沌的多功能現象，其屬性往往呈現出多元化的狀況。因此，以下的分類介紹，都以舞蹈節目的主要屬性為依據歸類，以求更恰當地凸現其文化內涵。

The most prominent feature of the Chinese folk dances is their folkloric character. To enable the readers to clearly understand these Chinese folk dances, we, according to the angle of folklore, have classified them into five categories as the Life Dances such as those performed as self-entertainment, sociality and choosing spouses, physical exercises and technical sports, dancing for a living, etc.; Festival and Seasonal Dances; Ritual Dances such as those happening at child-bearing rituals, adult rituals, weddings, birthday celebrations, funerals, sacrificial rituals, military practices, etc.; Belief Dances such as those done at the rituals of the Taoism, Buddhism, Islamism, primitive religions, spiritual belief activities among common folks; and Working-Based Dances.

The Chinese folk dances have formed a complicated phenomenon of multi-function and multi-culture mixing with each other during their long spreading and evolutionary process, thus leading to a diverse situation. Therefore, the following dances are classified according to their major characters for the purpose of exposing their cultural meanings more properly.



# 節令習俗舞蹈

Festival and Seasonal Dances



### 鼓子秧歌——《山東卷》

廣泛流傳在山東省商河、惠民、樂陵、陵縣、陽信、濟陽、臨邑等縣市。在每年的新春佳節和重大吉慶活動中表演。

鼓子秧歌的角色民間稱「傘」、「鼓」、「棒」、「花」四種。前三種都是以手持的道具命名，「花」即女角。傘的動作圓潤舒展，挺拔有力；鼓的動作大起大落，粗獷凝重；棒的動作快捷活潑，干净利落；花的動作既風火有力，又輕盈飄逸。

鼓子秧歌歷史久遠，據史料記載，至少在明朝嘉靖時已有流傳。

### Shandong Volume: Guzi Yangge

It is widely popular in the Counties and the Cities of Shanghe, Huimin, Leling, Lingxian, Yangxin, Jiyang, and Linyi of Shandong Province and performed at the Spring Festival or some other important celebrations.

There are four roles in Guzi Yangge: "Umbrella", "Drum", "Stick" and "Flower", and three of which are named after the props while the fourth refers to a female dancer. The movements of "Umbrella" are well-rounded, smooth, standing erect and fairly forceful; the movement of "Drum" are bold and imposing; the movements of "Stick" fast and lively, clean and clear, and the movements of "Flower" fiery and powerful, light-hearted and graceful.

The history of Guzi yangge can be traced back to as early as the Emperor Jiajing's Reign in the Ming Dynasty from 1522 to 1566, according to the historical record.



### 朝鮮族「農樂舞」——《吉林卷》

農樂舞流傳在東北地區朝鮮族聚居地，是深受朝鮮族喜愛的代表性舞蹈。主要在新年伊始和歡慶豐收時表演。其它歡慶場合也用。舞蹈以「舞手鼓」和「甩象帽」為其主要特色。舞手鼓者動作豐富，舞姿似騎馬射箭，生氣勃勃；甩象帽者以頸部為軸，轉動頭戴的象帽頂上的飄帶軸，使最長可達12米的飄帶在舞者周身如車輪般飛舞，令人眼花繚亂。農樂舞隊一般約60人，活動時高舉寫着「農者天下之大本」字樣的農旗，標明了農樂舞以農為本、以農為樂的宗旨。

### Jilin Volume: Farmer's Dance

Farmer's Dance, popular in the congregating area of the Korean ethnic group in the northeastern China, is a representative dance favoured by these people. It is characterized by "beating tambourine" and "swinging elephant cap". The movements of tambourine beaters are rich and vigorous and posing like horse riders and arrow shooters while the elephant cap swingers use their necks as axles just to swing the 12-metre long tape tied to the cap, which move like wheels round the dancers and dazzle the viewers. The dancers usually consists of about 60 people, and hold a banner with the characters reading as "Agriculture is the basis of the whole world", which tells the aim of this particular dance as paying much attention to the agriculture as well as entertaining the farmers.

### 哈尼族「帽子舞」——《雲南卷》

「帽子舞」流傳在雲南西雙版納景洪縣，是哈尼族支系僂尼人在「秋千節」、「竹筍市」、「稻種節」時跳的節令習俗舞蹈。跳時男女圍圈，人數不限。男子邊擊樂伴奏，邊配合女子變換隊形。舞蹈以女子為主，她們手持造型別致的帽子，忽而前伸旁劃，忽而在頭上方盤旋，雙膝微顫着靈活地跳動。整個舞蹈瀟灑自如，活潑大方。

### Yunnan Volume: Cap Dance of the Hani Ethnic Group

Cap Dance, popular in the Jinghong County of Xishuangbanna Region in Yunnan Province, is a festival and festival dance of the Aini People (of the Hani ethnic group) dancing on the occasions of the Swing Festival, Bamboo Shoot Fair, Rice Seed Festival. While dancing together, men and women form a circle and with no limit to their number. Men play music to help women change the floor patterns while the latter moving as the major dancers with uniquely shaped caps in their hands, forwards and sidewise, even over-headedly, and always abruptly and their knees shivering slightly, which makes the whole dance natural and stylish, easy-going and lively.





高蹺秧歌——《遼寧卷》

高蹺秧歌廣泛分布在我國北方，而流傳于遼寧省南部的高蹺秧歌是其優秀品種之一。是廟會和迎春活動中最受歡迎的節目之一。當地百姓有「喇叭(噴吶)一響，渾身發癢；鑼鼓一敲，樂得蹦高。」的民謡，鐘愛之情可見一斑。

遼南高蹺秧歌角色衆多，主要有「頭蹺」、「二蹺」、「漁翁」、「老撾」和生、旦、丑。表演形式有「街趟」、「架象」、「大場」和「小場」。「街趟」是走街時表演的群舞；「架象」寓意「太平有象」，是表演疊羅漢的群體造型形式；「大場」是在場地上表演的群舞，氣氛火爆熱烈；「小場」富有情節性，多以男女愛情為表現內容。表演充滿趣味，生活氣息濃郁，最受百姓喜愛。

#### Liaoning Volume: Stilt Yangge

Stilt Yangge is widely popular in northern China while one kind of which spreading in the southern Liaoning Province proves to be one of the best Chinese folk dances. The ballad can give us an idea on how the local people love it: "People would itch to dance on hearing the trumpet blowing while they jump high on hearing the drums and gongs."

There are many characters in Stilt Yangge of the southern Liaoning Province such as "First Stilt", "Second Stilt", "Fisherman", "Match-Maker", "Scholar", "Female Character", "Clown" as well as many forms of dancing such as "Jietang", "Jiaxiang", "Dachang", and "Xiaochang", among which "Jietang" is a group dance performed in the street; "Jiaxiang" means peace with a physical pyramid of different poses; "Dachang" is passionate and exciting group dance done in a large open air space; and "Xiaochang" characterized by its love-story plot. In short, this dance form is both very funny and full of charm of daily life, and therefore very popular with the local people.

#### 醒獅舞——《廣東卷》

醒獅舞是獅舞的品種之一，主要流傳于我國南方廣東等地，以及海外華人的聚居區。每在節日或慶典中舞動，以喻國泰民安，太平吉祥。

醒獅舞動作風格獨特，表演細膩傳神，其表演時最精彩的部分莫過于「采青」——人們將青菜和「紅包」(酬金)綁在一起，放在地面(地青)或挂在高處(天青)，讓舞獅者采摘，并設置各種障礙，借以檢驗表演者的智慧和功夫技巧。雖然有的「青」采起來困難重重，但是藝高人靈的舞獅者最終總能把「青」采到手，引發出觀眾震天的喝彩和熱烈的掌聲。

#### Guangdong Volume: Waking Lion Dance

Waking Lion Dance is mainly popular in southern China such as Guangdong Province, as well as the congregating areas of the overseas Chinese.

Waking Lion dance is characterized by its unique style and vivid expression, of which the most attractive part is the lion "picking up vegetables", that is, the vegetables and monetary reward called "red package" are bound together, and either put on the ground or hanged in the air, just to invite the lion dancer to pick them up by overcoming all kinds of obstacles and provide him with a chance to exhibit his wisdom and skills. Though it is not easy to accomplish, the clever dancer is always skilful enough to make it and arouse deafening cheers and warm applause from his audience.







### 鳳凰燈——《湖北卷》

鳳凰燈俗稱「玩鳳凰」、「鳳凰舞」，是流傳在湖北省鄖縣、十堰市、丹江口市和武昌縣，每年春節、元宵節表演，中國百姓把鳳凰視為吉祥的瑞鳥，節慶中舞鳳凰可以帶來喜氣。

鳳凰燈的表演主要展現鳳凰的「三愛」——愛靜、愛花(牡丹)、愛太陽。表演中，藝人與鳳凰道具儼然融為一體：表現鳳凰靜栖枝頭時亭亭玉立，悠然典雅；發現牡丹時「聞花」「品花」動作如醉如痴，細膩傳神；仰視太陽時狂喜翻飛，動作熱烈奔放。

鳳凰燈道具制作絢麗精細，伴奏音樂古樸舒雅，是一個具有獨特風韻的民間花燈舞蹈。

#### Hubei Volume: Phoenix Lantern

Phoenix Lantern, also called "Playing with Phoenix" or "Phoenix Dance", is popular in Yun County, Shiyan City, Danjiangkou City and Wuchang County, and performed at the Spring Festival and the Lantern Festival every year. In China, phoenix is regarded as a lucky bird, therefore, to dance with it could bring good luck to one's future according to the Chinese traditional belief.

The dancing of Phoenix Lantern mainly expresses "Three Loves", that is, the love for peace, the love for peony, and the love for the sun. During the dancing process, the artist and the prop of the phoenix seem to integrate into one: when perching on the branch, the phoenix is very graceful and elegant; when seeing the peony, its movements of "smelling the peony" and "judging the peony" are intoxicated and delicate; and when looking up at the sun, it is flying wildly with joy with passionate and unrestrained movements.

The dance is performed with a beautifully made lantern decorated with phoenix images as props as well as simple and melodious music which as a whole give a uniquely local flavour.



花鼓燈——《安徽卷》

花鼓燈流傳在淮河流域的安徽省淮南、蚌埠市的鳳臺、懷遠、潁上等20多個市、縣。它是一種在節令習俗活動中的綜合性民間藝術形式，包括舞蹈、歌唱、鑼鼓演奏、武術和雜技。

舞蹈是花鼓燈的主體，包括大場、小場和盤鼓。大場是集體表演的群舞。小場是雙人或三人表演的帶有一定情節的舞蹈，它是花鼓燈的核心部分。盤鼓是融舞蹈、武術、技巧表演于一體，又具造型藝術特征的表演形式。

每逢新春佳節，村村鄉鄉的花鼓燈班子競相外出表演，有的廟會上出現十幾甚至幾十臺花鼓燈班子擺擂競技，勾畫出一幅鄉土味十足的民俗風情畫。

#### Anhui Volume: Huagudeng (Flower Drum Lantern)

Flower Drum Lantern, popular in more than 20 cities and counties of Huainan, Fengtai, Huaiyuan, Yingshang, etc. along the Huai River through Anhui Province, is a comprehensive folk art form which includes dancing, singing, gong and drum beating, martial art and acrobatics performed on festival and seasonal occasions.

Dancing is the major element of Huagudeng which consists of "Dachang", is "Xiaochang" and "Pangu" while "Dachang" is a group dance; "Xiaochang" a narrative dance of two or three dancers and its central part and "Pangu" shows a good combination of dancing, martial arts and technical skills with a taste of plastic arts.

Whenever the Spring Festival arrives, the dancing teams of each village and rural area compete with each other in rushing off to dance in the temples and at the fairs, and sometimes there are one or several dozens of teams dancing there, which draws a colorful painting with a strong taste of rustic folklore.



英歌——《廣東卷》

英歌又稱「因歌」、「秧歌」、「鶯歌」，流傳在廣東省潮州、汕頭等地，盛行于普寧、潮陽兩市。

英歌的表演隊伍有36人(俗稱36天罡)、72人(俗稱72地煞)、108人(梁山108位好漢)之分。每人按想象中的梁山好漢形象，勾畫出具有鮮明潮汕風格的臉譜，成爲英歌的一大特色。

英歌的表演分爲慢板、中板、快板三種風格：慢板英歌步伐穩健，動作幅度大，「醉」態突出，深重豪邁；中板英歌槌的擊打豐富靈活，動作矯健有力，隊形變化豐富；快板英歌動作快而不亂，快擊快收，以快奪人。

#### Guangdong Volume: Yingge

Yingge has several names with the similar pronunciation in Chinese, such as "Yinge", "Yangge" and "Yingge", which are popular in Chaozhou, Shantou, etc. and prosperous in the two cities of Puning and Chaoyang of Guangdong Province.

There are three different sizes of the dancing teams according to the numbers written in the Tale of the Waterside: 36 members (Heavenly Gods), 72 members (Earthly Gods) and 108 members (Heroes in the Liangshan Mountain). each dancer uses the facial makeup clearly in the Chaozhou or Shantou style while based on his imagination of how his hero looks like in this famous novel, which is the most outstanding character of Yingge.

The dancing of Yingge has three types as lento, moderato, and allegro while the steps of the lento are stable, extensive, intoxicated like drunk, and triumphant; the gavel beating of moderato is rich and flexible, with forceful movements and constantly changing patterns; and the movements of allegro are fast but not confused, gradually leading to their extreme and finally coming to its end abruptly.



彝族「阿細跳樂」——《雲南卷》

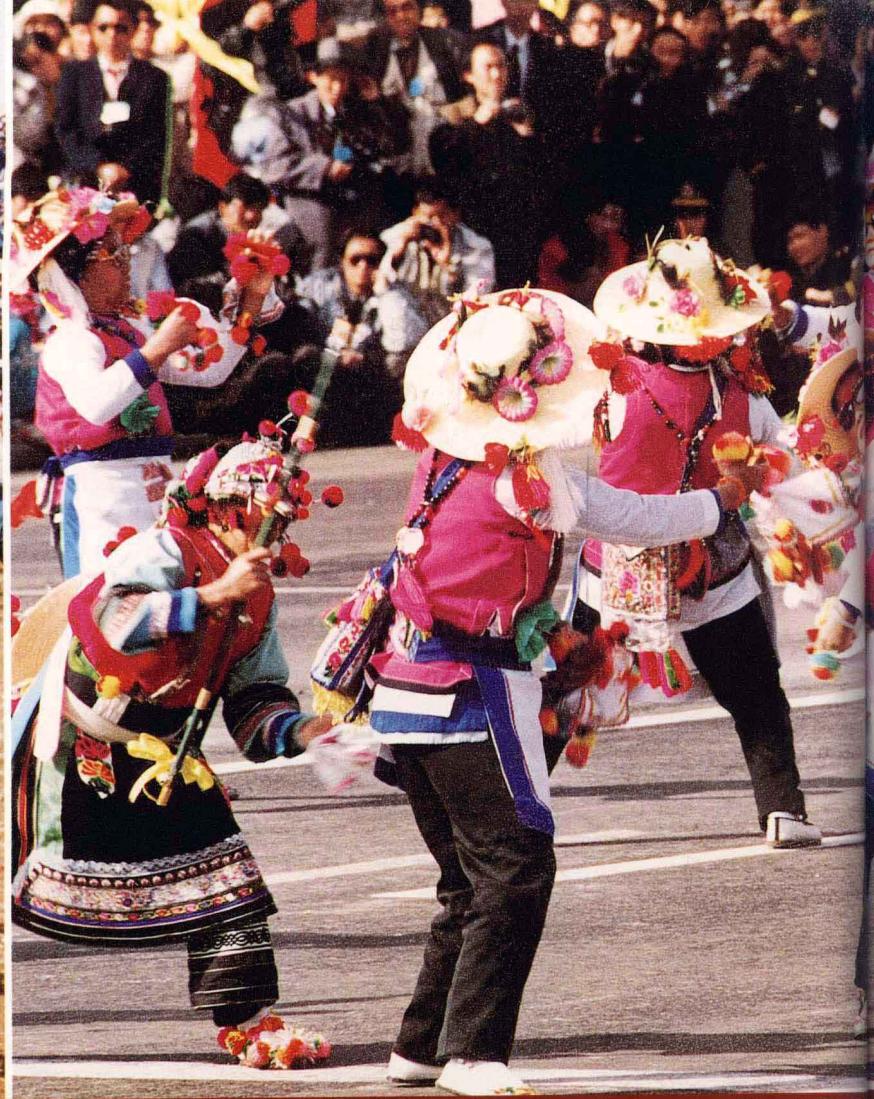
「阿細跳樂」意為「跳歡樂」，是雲南彝族支系阿細人和撒尼人生活習俗中喜愛的自娛遊戲性民間舞。流傳于雲南彌勒、路南、瀘西、宜良、丘比、陸良等縣。

舞蹈時，男舞者身背大三弦或吹竹笛邊奏邊舞，女舞者拍手相迎。人們時而圍圈，時而兩排相對。跳動時雙臂拍甩自如，轉身輕盈敏捷，整個舞蹈生動活躍，歡快激烈，深受人們喜愛。

Yunnan Volume: Axitiaoyue (Axi Dancing to the Moon) of the Yi Ethnic Group

Axi Dancing to the Moon means dancing for joy and is a favorite folk dance as an entertainment greatly favoured by the Axi People and the Sani People, two branches of the Yi ethnic group in Yunnan Province. It is popular in the Counties of Mile, Lunan, Luxi, Yiliang, Qiubi, Luliang, etc. in Yunnan.

While dancing, the male dancers are playing the Chinese trichord string instrument named Dasanxian on their backs or blow bamboo flutes; and the female dancers greet their male partners with applauses. Together they sometimes form a circle and sometimes face each other in two opposite lines with their arms swinging freely and torsos turning lightly which make the whole dance quite vivid and vigorous, and arouse great favour among the local people.



白族「霸王鞭」——《雲南卷》

「霸王鞭」舞是雲南白族最有代表性和流傳最廣的舞蹈。除經常在傳統的民俗活動「繞三靈」、「鬧春王正月」、「田家樂」中表演外，還出現在建房嫁娶或喜慶佳節之時。

白族「霸王鞭」舞歷史悠久，在清咸豐年間大理詩人段位的《繞三靈竹枝詞》中對其有詳盡的描述。白族霸王鞭舞打法豐富，套路繁多，是深受白族人民喜愛的舞蹈形式。

Yunnan Volume: Bawangbian (Rattle Stick Dance) of the Bai Ethnic Group

Rattle Stick Dance is the most representative and most widely spread dancing form of the Bai ethnic group in Yunnan Province. It is performed not only in some traditional folkloric activities such as "Raosanling", "Celebrating the First Lunar Month", "Farmers' Celebration", but also on other occasions such as house-buildings, weddings, or festivals.

Rattle Stick Dance has recorded in detail in the poem "Raosanling Zhuzhici" of Duan Wei, a poet of Dali County during the Reign of Emperor Xianfeng in the Qing Dynasty. The movements are very rich and diverse; therefore, it is a favorite dance.

# 生活習俗舞蹈

Life Dances



### 德昂族「水鼓舞」——《雲南卷》

「水鼓舞」主要流傳在雲南保山市壩灣鄉的德昂族、傣族村寨。每逢較大的宗教會期或節日慶典，兩族群衆都要在佛寺廣場或村寨之中歡聚跳舞。屆時，水鼓、象腳鼓、大小鎚、硭被人們敲得金鼓齊鳴，熱鬧非凡。由於水鼓大而重，所以舞者動作沉穩，節奏緩慢，形成水鼓舞獨特的韻味。

Yunnan Volume: Waterdrum Dance of the De'ang ethnic group

Waterdrum Dance is popular mainly in the villages of De'ang ethnic group and the Dai peoples in Bawanxiang of Baoshan City in Yunnan Province. It is performed at religious gatherings or festival celebrations by the masses of both peoples either on the squares of the Buddhist temples, or in their villages. It is extremely busy and exciting with the waterdrums, the elephant-foot-shaped drums, the cymbals and Mang gongs of different sizes beaten gloriously. The movements of the dancers are calm and unhurried because of the heavy weight of the waterdrums which gradually becomes a style of its own.



### 傣族「孔雀舞」——《雲南卷》

「孔雀舞」多在傣歷六月過新年(即潑水節)、「關門節」、「開門節」和重大宗教活動中表演。它是雲南傣族流傳廣泛、較為古老的民間舞蹈之一。傣族把孔雀視為吉祥的象征，跳孔雀舞正是為了表達人們對美好生活的歌頌與追求。

Yunnan Volume: Peacock Dance of the Dai people

Peacock Dance is mostly performed at the New Year (Water-Splashing Festival) of the Dai's Calendar, "Gate Closing Festival", "Gate Opening Festival" and some important religious activities. It is one of the widely spread ancient dances of the Dai ethnic group of Yunnan Province and regarded as a symbol of good luck, so to perform this Peacock Dance is to present a eulogy of and express good wishes for a happy life.



### 黎族「打柴舞」——《海南卷》

「打柴舞」又稱「跳竹竿」，廣泛流傳于海南省黎族聚居區。它通過持竹竿者將長竹竿左右分合、上下起伏，來檢驗試圖跳過若干竹竿舞者的靈活與敏捷。舞蹈充滿趣味，深受黎族百姓喜愛。

在黎族支系(桒)中，至今還流傳跳「打柴舞」為逝者送葬的習俗。他們認為，人活着在一個世界，死后，就要跳「打柴舞」歡送死者進入新的世界去。

### Hainan Volume: Dachai (Cutting Firewood) Dance of the Li Ethnic Group

Cutting Firewood Dance is also called "Jumping over Bamboo Poles" and widely popular in the congregating area of the Li ethnic group of Hainan Province. The bamboo pole holders move these poles in different directions just to examine the flexibility and nimbleness of the jumpers. This dance is fairly interesting and quite popular with the local people.

In the branch of the Li ethnic group, Xiao, there is a tradition of performing this dance at funerals with the belief that the living people are in one world while the dead in another. So, when somebody is dead, the living ones should happily see him off to the new world by performing this dance.



### 布依族「響篙舞」——《貴州卷》

「響篙舞」因布依族群衆將破裂成條的長竹竿作為舞具敲打擊響而得名，流傳在貴州獨山縣部分鄉鎮。

每逢年節、婚喪嫁娶或于歌場、祭社時，布依族群衆就聚集起來，敲擊銅鼓、皮鼓，跳起響篙舞娛樂消遣；或以舞祈神，表達喜悅心情和希冀平安康樂。

「響篙舞」多為青壯年表演，其動作主要以腰部的左右擰轉、手中的竹篙相互擊打為特點。以鼓點的強弱、輕重、快慢來配合舞蹈的動作及情緒，形成抑、揚、頓、挫的豐富變化。

### Guizhou Volume: Xianggao (Striking Bamboo Pole) Dance of the Buyi Ethnic Group

Striking Bamboo Pole Dance is named after the sound the Buyi people produce while striking the broken long bamboo poles as its dancing props and popular in some villages and towns of Dushan County in Guizhou Province.

On the occasions of festivals, weddings, funerals, or singing contests and sacrifices, Buyi people gather, perform this dance for entertainment with the beating of the copper drums and leather drums, and pray to god for peace and good health and express their great joy.

Striking Bamboo Pole Dance is usually performed by young and mid-aged men and their movements are mainly characterized by swaying their waists left and right, striking



the poles in their hands and changing the momentum and the speed of the drumbeats in order to coordinate with the movements and feelings of the dancers, thus producing a spell of ever changing stresses.

### 苗族「跳月」——《貴州卷》

「跳月」是貴州惠水縣長田鄉、擺金鎮苗族群衆的生活習俗中的社交、擇偶的舞蹈。每年正月初三至十三日的夜晚，人們身着節日盛裝，聚集在寬敞之地，少則幾十人，多時上千人。每支舞隊由男青年吹蘆笙導引，女舞者隨之。

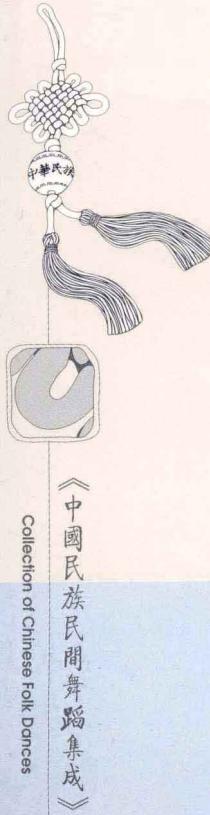
「跳月」中，男子腿部動作豐富多變，上身隨步伐不停擺動，時而屈腿半蹲，時而送胯側身；女子伴奏歡悅的蘆笙曲，雙腿邁着舞步，兩手甩悠花帕，只見姑娘們衣裙擺動，身上銀飾叮當作響。顯示出苗家女子迷人的風韵。

### Guizhou Volume: Tiaoyue (Dancing to the Moon) of the Miao Ethnic Group

Dancing to the Moon is a dance of the Miao ethnic group in Changtianxiang and Baijinzheng of Huishui County in Guizhou Province for sociality and choosing spouses. From the third to the thirteenth night of every first lunar month every year, people are dressed up beautifully in a festival type and gather on the spacious ground to do this dance with the number of dancing people from several dozen to over one thousand. Each dancing team is led by a young man who blows lusheng (a reed-pipe wind instrument) and is followed by female dancers.

In performing this dance, the male dancer in rich and constantly changing movements with his torso swinging to his own paces while his legs respectively half-squatting and sidewise stretching which twist the torso naturally. The females dance with handkerchiefs swinging in their hands, dresses swinging, and silver decorations on their dresses ringing, which display the special charm of women of the Miao ethnic group.





## 哈薩克族「卡拉角勒哈」——《新疆卷》

「卡拉角勒哈」是哈薩克族古老生活習俗中最具代表性的民間舞蹈，廣泛流傳于新疆境內的哈薩克族居住區。

「卡拉角勒哈」是哈薩克語，意為「黑色的走馬」，哈薩克族古諺說：「歌和馬是哈薩克的兩支翅膀」。

該舞男性的動作輕快有力，剛勁蒼健，既有粗獷豪放的展示，又有幽默詼諧的表演。女性的動作優美舒展，活潑含蓄，舞蹈與內心情感、面部表情融為一體。

Xinjiang Volume: Kalajiaoleha (Black Walking Horse) of the Hazak Ethnic Group

Kalajiaoleha is the most representative folk dance in the daily life of the Hazak ethnic group and widely popular in the congregated residences of the Hazak people in Xinjiang Uygur Autonomous Region.

Kalajiaoleha means a “black walking horse” in the Hazak language. As a Hazak ancient proverb goes: “Song and horse are the two wings of the Hazak people.”

The male dancer's movements are brisk and forceful in an unrestrained and humorous manner while the female dancer is graceful and elegant and lively, and her dance well combines her inner feelings and facial expressions.



## 維吾爾族「賽乃姆」——《新疆卷》

「賽乃姆」是維吾爾族民間生活習俗中最常見的一種娛樂性舞蹈，普遍流傳在新疆維吾爾族聚居區。在民間經常舉行的各種聚會上都要跳「賽乃姆」。

跳「賽乃姆」時，舞者和着音樂節奏即興起舞，自由活潑，可一人獨舞，亦可邀人對舞或數人同舞。開始時節奏舒緩，舞步平穩。隨着舞蹈的進行，人們的情緒也逐漸昂奮。場上鼓樂喧騰，喊聲此起彼伏，形成一片歡樂氣氛。

## Xinjiang Volume: Sainaimu of the Uygur Ethnic Group

Sainaimu is a very entertaining dance most frequently seen in the daily life of the Uygur ethnic group and very popular in the congregated areas of the Uygur ethnic group in Xinjiang Uygur Autonomous Region. It is performed almost at all gatherings of the local people.

While dancing, the dancers move to the music in an improvised way and both freely and lively. It can be done by a single dancer or two and even several with a peaceful beginning. As the dance develops, the dancers get more and more excited and even shout to their heart's content as the music goes to its climax with drums and other instruments.





### 獨龍族「剽牛舞」——《雲南卷》

「剽牛舞」是雲南獨龍族的禮儀習俗舞蹈，在其傳統的「剽牛祭天」活動中承襲至今。「剽牛祭天」少則三天，長時七至九天，而剽牛舞是整個祭祀過程中每天都要進行的舞蹈活動。

「剽牛舞」的動作以下肢為主，上身隨下肢配合着前俯後仰、扭擺起伏，顯示出此舞獨特的氣韻。

### Ritual Dances

# 禮儀習俗舞蹈

### Yunnan Volume: Attacking An Ox Dance of the Dulong Ethnic Group

Attacking An Ox Dance is a ritual dance of the Dulong ethnic group in Yunnan Province and has existed up till today as a traditional ceremony "attacking an ox to sacrifice the heavens" which usually lasts from three days to seven or nine days and during which this dance must be done everyday.

The movements of this dance are mainly done by the dancer's legs which are naturally followed by his torso in all directions, thus forming the unique style of its own.

### 瑤族「跳盤王」——《雲南卷》

「跳盤王」是雲南瑤族在「還盤王願」時進行的禮儀習俗的歌舞娛神活動。瑤族歷史文獻《評王券牒》和古歌《漂洋過海》敘述，盤王不但是瑤家的始祖，而且是一個了不起的英雄，死後仍能為瑤家「顯聖解難」。為了讓子孫永記盤王恩德，瑤家傳下三年一慶、五年一樂的「還盤王願」活動，在活動中「跳盤王」。



### Yunnan Volume: Tiaopanwang of the Yao Ethnic Group

Tiaopanwang is a ritual dance redeeming a vow to the Panwang in Yunnan Province. According to the historical record of the Yao people like "Pingwangquandie" or the ancient song "Piaoyangguohai" (Crossing the Sea), Panwang is both the ancestor of the Yao and a great hero as well, whose spirit still helps the Yao by his personal appearance and solving their problems even after his death. In order to commemorate his kind deeds, the Yao people have developed a ritual as an every three and five years' tradition as "Redeeming A Vow to Panwang", at which, this dance is performed.





### 毛南族「猴鼓舞」——《貴州卷》

「猴鼓舞」是貴州省毛南族一種用于喪葬活動、由巫師表演的傳統舞蹈，流傳在平塘縣部分鄉村。

「猴鼓舞」分為男子獨舞和雙人舞兩種，內容分為「猴王出世」、「猴子敲樁」、「猴火引路」三段，表現了毛南族起源、團結勇敢、不忘祖先遺願等。現在，猴鼓舞已成為人們最為喜愛的自娛性舞蹈。

Guizhou Volume: Hougu (Monkey Drum) Dance of the Maonan Ethnic Group

Monkey Dance, a traditional form at funerals of the Maonans in Guizhou Province, is performed by a wizard and popular in some villages of Pingtang County.

Monkey Dance consists of two kinds: one is performed by a single male dancer, and the other by two dancers. There are three parts of the content: "The Birth of the Monkey", "The Monkey Striking the Stake", and "The Monkey Holding Fire to Illuminate", which stand for the origin, unity and bravery, and the loyalty to their ancestors' last wish of the Maonan People. Nowadays, Monkey Dance has become a self-entertaining piece favoured by the local people.



### 景頗族「金寨寨」——《雲南卷》

「金寨寨」是雲南景頗族古老的傳統喪葬禮儀習俗舞蹈。舞者全身赤裸，用野藤樹葉編成圓圈套于腰間和頭部，有的人將豬尿脬套在頭上，眼、鼻、口處留孔，身體裸露之處用黑、白色繪滿花紋，裝扮成雄、雌性飛禽類動物模樣。

舞蹈隨意性很强，舞者雙手各執一木棍，在場內奔跑跳動，模仿動物的動作乃至性行為；有時揮動手中棍棒並學猛獸吼叫，意為在喪葬活動中監視惡鬼，鎮攝邪氣。

### Yunnan Volume: Jinzhaihai of the Jingpo Ethnic Group

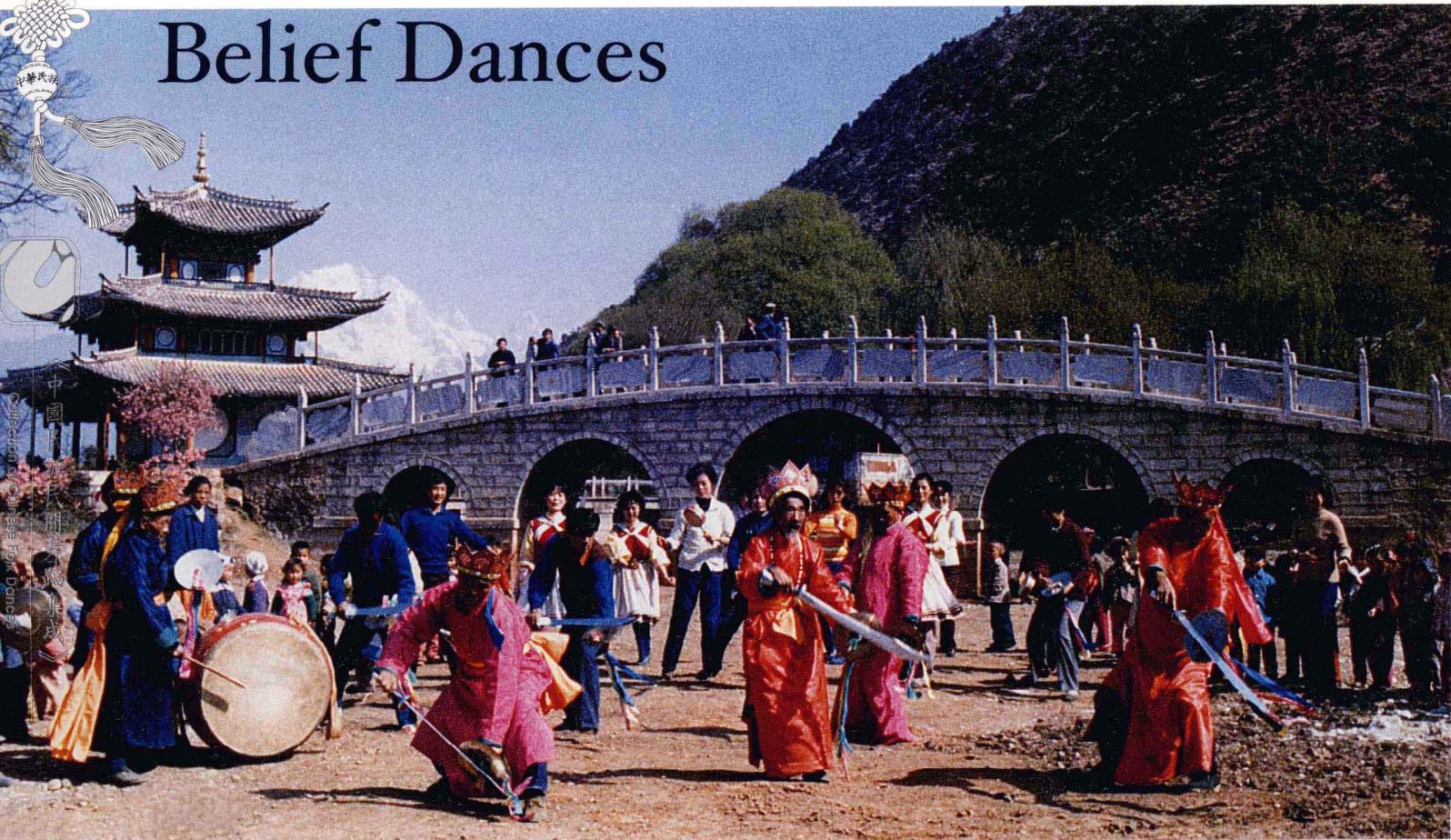
Jinzhaihai is an old traditional ritual dance for funerals of the Jingpo ethnic group in Yunnan Province and the dancers are naked with wild rattans and leafs circling their waists and capping their heads while some of them covering their heads with pig's bladders only with some holes to give space to their eyes, noses, and mouths. The naked parts of their bodies are painted with black and white patterns and the dancers masquerade themselves as male or female birds or animals.

The dance is impromptu to a large extent while the dancer holds a stick in each hand and imitates the movements of animals and even their sexual acts. In addition, he sometimes imitates the beasts' howl, which aims to watch out for devils and keep them out of people.





# Belief Dances



## 納西族「東巴舞」——《雲南卷》

「東巴舞」是納西族東巴教念經、請神儀式中不可缺少的重要組成部分。跳「東巴舞」的目的是驅鬼降魔，所以舞蹈氣氛肅穆莊重，節奏緩慢，動作穩健大方。東巴舞屬於原始宗教舞蹈範疇，它的表現內容很廣，大致可分為祭風、消災、祭山神龍王、除穢、開喪、起薦、求壽等七類。

## Yunnan Volume: Dongba Dance of the Naxi Ethnic Group

Dongba Dance is an indispensable part of the rituals of chanting scriptures or praying the god of the Dongba religion of the Naxi ethnic group. The aim of this dance is to drive the devils away, so the dancing atmospheres are very solemn and serious with the rhythms steady and slow while the movements calm and stable. Dongba Dance belongs to the kind of primitive religious dance category and has a wide range of contents which fall into seven categories: Sacrifice to the Wind, Remove the Disasters, Sacrifice to the Mountain God and the Dragon King, Remove the Dirt, Start A Funeral, Recommendation and Praying for Longevity.

### 基諾族「大鼓舞」——《雲南卷》

「大鼓舞」流傳于雲南基諾族群衆中，是源于基諾族早期祭祖跳神活動的舞蹈，現在多于祭祖先、祭家神、蓋新房等活動。「大鼓舞」風格粗獷穩重，令人振奮，動作柔中帶剛。

## Yunnan Volume: Big Drum Dance of the Jinuo Ethnic Group

Big Drum Dance, popular in the Jinuo ethnic group of Yunnan Province, could be traced back to the ancestral sacrifice dance in their early period and now is mainly performed on the occasions of ancestors sacrifice, family sacrifice, and house-building celebration. This dance is unstrained, calm, stimulating and well combining both softness and hardness.

# 信仰習俗舞蹈





### 藏族「羌姆」——《西藏卷》

「羌姆」是藏傳佛教獨有的信仰習俗類的宗教專用舞蹈，是藏傳佛教各教派僧衆在自己寺院範圍內表演的一種儀式隆重、場面壯觀、氣勢宏大的集誦經、音樂、舞蹈于一體的表演藝術。

「羌姆」分為「阿羌姆」和「銅羌姆」兩種。「阿羌姆」以鼓樂為主伴奏，動作緩慢穩健；「銅羌姆」以銅管樂伴奏為主，動作激烈奔放。

Tibet Volume: Qiangmu of the Tibetan Ethnic Group

Qiangmu, a religious dance of Tibetan Buddhism, is indeed a well established performing art form combining scripture chanting in perfect unison with music and dance, and performed in the temples by the monks with solemn and splendid atmospheres.

Qiangmu consist of A Qiangmu and Copper Qiangmu while the former is very slow and moderate with drum music as its main accompaniment and the latter very passionate and unrestrained with copper wind instrument music.



### 錫伯族「薩滿舞」——《新疆卷》

錫伯族早期曾信奉薩滿教，薩滿教的主持是「薩滿」，他以「跳神」的形式傳播本教原始的崇拜自然、信仰多神的宗教，逐漸演化為「薩滿舞」。這種舞蹈一般以獨舞形式展現，并將歌舞融合在一起。它突出的特點是質樸、生動，風格粗獷遒勁，動作剛猛有力。「薩滿舞」受到錫伯族民間舞「貝倫」的影響，舞蹈中常有抖肩、踏步、顛步等動作。

Xinjiang Volume; Shaman Dance of the Xibo Ethnic Group

Xibo ethnic group once believed in Shamanism, whose abbot is called "Shaman", who spreads his religion of nature worship and polytheism in the form of his Lamaist God Dance which gradually develops into this Shaman Dance. Generally performed by a single dancer, it is integrated with singing with distinctive characters as simple, vivid, forceful, and vigorous. Influenced by Beilun, another folk dance of the Xibo ethnic group, it's characterized by those movements as shaking shoulders, stepping, hopping, etc.

### 土家族「擺手舞」——《湖北卷》

「擺手舞」，土家語稱「舍巴日」，是土家族祭祀先祖儀式中的信仰習俗舞蹈，流傳在湖南、湖北、重慶等土家族聚居區。

舞蹈時，男女老幼在寬闊的場地上圍成大圈，由梯瑪（巫師）率領，和着鑼鼓，甩擺雙臂，不斷變化各種隊形翩翩起舞。由於舞者雙臂在身體的前后、左右、上下擺動，特點突出，故稱「擺手舞」。擺手舞有大、小之分，「大擺手」祭祀先祖「八部大王」，規模浩大，舞者成千，觀眾往往數萬乃至十幾萬；「小擺手」祭祀「彭公爵主」或本姓祖先，規模較小。「擺手舞」展現了土家族的歷史和生活。是一部壯麗的民族史詩。

Hubei Volume: Hand-Waving Dance of the Tujia Ethnic Group

Hand-Waving Dance, also called Shebari in the Tujia's language, is a belief dance for a ritual of sacrificing ancestors and popular in the congregated residences of the Tujia ethnic group in Hunan and Hubei Provinces and Chongqing City as well.

When dancing, all the dancers form a circle on the ground with the Tima (wizard) leading at the front, and dance with their arms swinging freely and legs following all kinds of floor patterns to the music of drums and gongs. As the dancers constantly keep waving their arms in all directions, the dance is called "Waving Hand Dance". The dance has got two kinds according to its scales: while the large one is usually joined by several thousands of people at the ritual sacrificing "the Great King of Eight Tribes" who is the ancestor of the Tujia ethnic group as a whole, the small one participated by much less people in memory of "Penggong Juezhu" who is the ancestor of some families. Indeed, this dance displays the history and life of the Tujia ethnic group and could be regarded as a splendid historical epic.





### 土族「於菟」——《青海卷》

「於菟」是老虎的別稱，亦是流傳于青海同仁縣土族群衆信仰習俗中的祀神驅邪、祈求平安的民間俗信舞蹈。于每年的農歷十一月二十日，由選定的七名男子，塗抹裝扮成「虎」狀，經過特定的祭祀儀式后，在槍炮聲中驚恐地狂奔下山，進入村莊入戶穿巷，為每户人家或患病者「吸走邪魔」。舞蹈原始古樸。在山上二郎神廟舉行儀式時凝重莊嚴；竄入村莊時狂放粗野；翻牆入戶尋物叼食時頑劣可笑；在村巷列隊起舞時粗獷豪放。

「於菟」是一個風格奇特的土族祭祀性舞蹈。一些專家認為是受古羌人虎崇拜的影響，遺存在當地土族中的特殊文化現象。

### Qinghai Volume: Yutu (Tiger Dance) of the Tu Ethnic Group

Yutu is another of tiger and this dance is a folk dance dispelling the evils and praying the god for peace, and popular among the Tu ethnic group of Tongren County in Qinghai Province. On the twentieth day of the eleventh lunar month of each year and after a special sacrifice ritual, seven chosen men dressed up as tigers, on hearing the gunfire, rush down the mountain in panic and finally into the village going through the streets and even the houses for the purpose of "sucking the evil spirit" away from all the houses and the patients. The sharp contrast is that the dance is quite solemn at the ritual of the Erlang (a Chinese god) Temple while unrestrained and barbaric when the dancers entering the village, mischievous and funny when jumping over the walls and taking away the food with their mouths; unrestrained and bold once again when dancing in village.

Yutu is a sacrifice dance with a specific style of the Tu ethnic group. Some experts hold that this cultural phenomenon is quite special and influenced by the tiger worshipping tradition of the ancient Qiang ethnic group.



### 傩舞(童子舞傘)——《安徽卷》

「傩舞」歷史久遠，被世人譽為「舞蹈活化石」。它源于中國古代信仰習俗，是傳統傩祭典儀中帶有迷信色彩的驅鬼逐疫的舞蹈，流傳至今，廣泛分布于全國各地，尤以南方各省為盛。

「傩舞」表演者都戴着造型各异的面具，形象或威猛猙獰，或和善親切，有的憨態可掬，有的笑面喜人。表演的節目極為豐富，舞蹈動作風格多樣，有的粗獷剽悍，古樸遒勁，有的小巧靈活，敏捷歡快。動作中糅合了大量武術和戲曲身段，形成獨特的韻味和特色。

### Anhui Volume : Nuo (the God Driving away the Plague) Dance (Child Dance with Umbrella)

Nuo Dance has a long history and is well known as a "living fossil of the dance". Coming from the ancient Chinese belief, it is a superstitious dance of driving away plague and devils in the traditional Nuo sacrifice ritual and widely spread all over China, especially the southern areas.

The dancers of Nuo Dance wear masks with different expressions, some of which are powerful and bold, some ferocious, some amiable and kind, some simple and naive, and some smiling and lovely. The dancing forms are rich and the movements diverse: some of which are agile and brave, some simple and powerful, and some nimble and bright. In these movements, there are a lot of elements of marital arts and opera postures, so it has specific flavors and characters.



# 勞動習俗舞

## Work-Based Dances

### 鴿鵠理窩——《安徽卷》

流傳在安徽以六安為中心的皖西地區，是當地農民于薅秧季節，在田頭表演以預兆豐收的勞動習俗性民間舞蹈。

「鴿鵠」棲息于秧田，鳴叫時發出「咯咚」之聲，農民說它是象征豐收的吉祥鳥。諺語說「鴿鵠到，農人笑」。

鴿鵠理窩的表演以兩位扮演武鴿鵠的演員為主，伴以扭秧歌和喊鑼鼓段子。舞蹈樸實健美，充滿生活氣息。

### Anhui Volume : Thrush Neatening Its Nest

This dance is popular in the western Anhui Province around Liu'an area and is a working-based folk dance in the hope of a good harvest and performed in the field during the season of pulling weeds for seedlings.

Thrushes live in seedling fields and produce the sound like “ge-dong”. Farmers think they are luck birds, so there is a proverb as “Farmers smile at the sight of thrushes”.

The dance is performed by two who act as thrushes dancing Yangge and telling some gong-and-drum arias. The dance is simple and healthy, and full of life flavor.



### 鼓臺舞——《湖北卷》

流傳在湖北京山縣孫橋鎮一帶，是當地每逢插秧、薅草的大忙季節，在禾場或用土疊起的臺子上表演的勞動習俗性舞蹈。

鼓臺舞由一些具備一定武術基礎的農民表演，舞蹈形式風趣，動作幽默滑稽，具有模仿性。如表演「白蛇吐箭」時，用一只鼓杆朝對舞者眼睛迅速刺去，表示「吐箭」；表演「懶貓洗臉」時，則模擬貓洗臉的動作。由於鼓臺舞表演氣氛熱烈，又簡便易學，在當地深受群衆喜愛。

### Hubei Volume: Gutai (Drum Platform) Dance

Popular in Sunqiao Town of Jingshan County in Hubei Province, this dance is a working-based dance performed on the threshing ground or earth stage in the seasons of transplanting seedlings and pulling weeds.

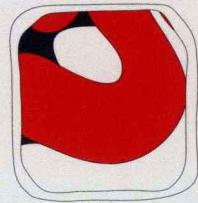
The dance is performed by farmers knowing some marital arts with witty and funny styles and some imitation. For example, when performing "a serpent spit an arrow", one dancer would quickly thrust a drum club at the eyes of the other dancer, which stands for the action of "spitting an arrow"; when performing "a lazy cat washes its face", the dancers would imitate the movements of cat washing its face. It is very popular because its performance is vehement and easy to learn.





# Records of Chinese Traditional Opera

Chief-edited by Zhang Geng



Under the auspices of the Chinese government, *Records of Chinese Traditional Opera*, with Zhang Geng as its Chief Editor, is the first all-comprehensive compilation of the history and the current state of theatrical performances of various localities and ethnic groups in China. It is sub-divided with one volume devoted to each province in China. A uniform editing guideline and layout apply to all volumes. There are four parts to each volume: Overview, Chronology & Glossary, History, and Biographies. Following the chronological order, Overview surveys both the history and the current state of traditional theatrical performances of different regions. Chronology & Glossary include the chronicle of major events and the classification of various genres of traditional theatrical performances. History is the most substantial part of them all and is thus sub-divided into several small sections: genres of traditional theatrical performances, titles of the performances, types of music, staging, stagecraft, troupes, performing sites and venues, performance customs, cultural relics, publications, proverbs and pithy formulas. Biographies cover those representatives of each region from playwrights, theorists, critics, educationists, artists, musicians, stagecraft staff and others who work backstage. The cut off date for the biographies is 1982 except for the Province of Hainan. Each volume has about 700,000 to 2,000,000 words in addition hundreds of color and black white photos. This gigantic undertaking is composed of a total of thirty volumes of 30,000,000 words and some 15,000 photos. It covers 394 genres, 5,318 titles, 1,832 performing sites, some 730 historical preservation sites, 1,584 related newspaper reports and special publications, and 4,220 biographies from different localities and ethnic groups across the country. It comprehensively and accurately records the whole picture of the traditional theatrical performances in China.

The project was attributed to the 16 years of hard work of some ten thousand professionals in the field of traditional theatrical performances. All thirty volumes were published in 1999, thereby becoming the first historical compilation of the project "China Historical Compilations of Ethnical and Folk Literature and Art"

《中國戲曲志》是中國有史以來第一部由政府主持編纂、全面反映中國各地各民族戲曲歷史和現狀的戲曲專業志書。各省卷按統一的體例編纂，每卷由綜述、圖表、志略、傳記四大部類組成。「綜述」以時間為序，簡要記述各地區的戲曲歷史和現狀。「圖表」分「大事年表」和「劇種表」。「志略」最為豐富，分劇種、劇目、音樂、表演、舞臺美術、演出機構、演出場所、演出習俗、文物古迹、報刊專著、諺語口訣等項內容。「傳記」為該地區有成就有影響的人物立傳，包括作家、理論家、評論家、教育家、表演藝術家、音樂、舞臺美術、後臺工作人員等。下限至一九八二年（海南卷除外）。每卷七十至二百多萬字，并配有數百幅彩色圖片和黑白圖片。三十部省卷洋洋三千萬言，一萬五千餘幅圖片，囊括了我國各地各民族的大小劇種三百九十四個、劇目五千三百一十八個、演出場所一千八百三十二處、戲曲文物古迹七百三十處、報刊專著一千五百八十四種及四千二百二十位戲曲人物傳記，全面準確地記錄、反映了我國戲曲文化的全貌。

經過全國近萬名戲曲工作者歷時十六年的艱苦努力，三十部省卷于一九九九年全部出版，成為「中國民族民間文藝集成志書」工程第一部完成的集成志書。

《中國戲曲志》副主編余從、薛若琳。

《中國戲曲志》主編張庚



# 綜述

綜述是《中國戲曲志》中的總綱，既要以歷史時期爲序，依據所掌握的史料概括本省戲曲孕育、形成、發展的歷史，又要揭示其社會背景和政治、經濟、文化根源，從縱的角度反映戲曲的歷史和現狀。



吐魯番阿斯塔那336號古墓出土《踏搖娘》泥塑一、二  
Two clay figurines of "Dancing Girls" excavated in  
No. 336 tomb of Asitana of Tulufan in Xinjiang Uygur  
Autonomous Region



# Overview

The Overview serves as the general guide of *Records of Chinese Traditional Opera*. It is required on one hand to follow the chronological sequence and to present in light of historical evidence the genesis formation and development of traditional theatrical performances in a particular province, and on the other to reveal the social background and political, economic and cultural origins of those performances. It is thus expected to reflect longitudinally the history and the current state of the theatrical performances.



青海大通縣上孫家寨出土的原始社會舞蹈彩盆

Colored basin with dancing figures of a primitive community excavated in Shangsunjiazhai of Datong County in Qinghai

江西鄱陽南宋洪子成墓出土的南戲人物瓷俑

Porcelain figurine of nanxi drama excavated in the Tomb of Hong Zicheng of the Southern Song Dynasty in Poyang of Jiangxi



河北滿城縣陵山漢劉勝墓出土的錯金銀說唱俑

Silver-and-gold-gilt singing-and-theatrical talking figurines excavated in the Tomb of Liu Sheng of the Han Dynasty in Lingshan of Mancheng County in Hebei





藏戲《白瑪文巴》 Baimawenba of Tibetan drama

# Genres Of Theatrical Performances

Genres of Theatrical Performances is an important part in *Records of Chinese Traditional Opera*, and it narrates the origin and the evolution of local traditional theatrical performances as well as the development and integration of non-local traditional theatrical performances in the region. *Records of Chinese Traditional Opera* includes 394 genres of traditional theatrical performances, many of which are time-honored ones with rich historical and cultural values.

## 劇種

劇種是《中國戲曲志》志略中的重要組成部分，以史料為依據記述本地劇種的源流、衍變和外來劇種在本地的發展變化。《中國戲曲志》共收錄各地各民族的戲曲劇種三百九十四種，其中不少是歷史久遠，有豐富歷史內涵和文化價值的古老劇種。

京劇《四進士》  
Peking opera "Si Jin Shi"



海鹽腔《玉樓春·大繢傳》  
選自清人繪《金瓶梅》詞畫插圖  
“Sending Love Message by Playing Xiao” in The  
Tale of Concubine Yang Yuhuan of Hailianqiang  
(a kind of singing performance) from the illus-  
trations of Jinpingmei (a famous ancient Chinese  
novel) drawn in the Qing Dynasty



# 劇目

劇目由概述和代表性劇目組成。劇目概述介紹本省現存傳統戲曲劇目的數量，在題材、體裁上的特點，產生過哪些重要的劇作家，劇目創作的主流以及上演劇目的變化等。代表性劇目包括傳統劇目、新編歷史故事戲、現代戲等。《中國戲曲志》在數以萬計的劇目中，共計收錄了各個劇種的代表性劇目五千二百一十八個。



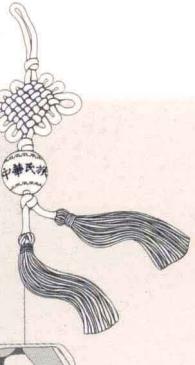
昆曲《牡丹亭》 Peony Pavilion of Kunqu



京劇《將相和》  
Reconciliation Between the Premier and the General  
(Lin Xiangru and Lian Po) of Peking Opera



越劇《紅樓夢》 A Dream of Red Mansions of Yue Opera



# Titles of Traditional Theatrical Performances

Titles of Traditional Theatrical Performances consists of two parts: overview and representative titles. The overview provides the number of the existing traditional theatrical performances of the province, the characteristics of their subjects and styles, the influential dramatists, the major trends of creation and the changes of titles in play. The representative titles include traditional school, new creations of historical themes, and modern subjects. *Records of Chinese Traditional Opera* has a collection of 5,218 representative titles selected from a complete pool of tens of thousands of titles.

秦腔《三滴血》 Three Drops of Blood of Qinqiang





文化藝術



晋劇《打金枝》 Hitting the Princess of Jin Opera





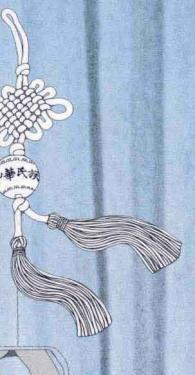
豫劇《穆桂英挂帅》 Marshal Mu Guiying of Yu Opera

# 表演

表演由概述和脚色行當體制與沿革、表演身段和特技、劇目選例組成。概述介紹了本地劇種在表演上的特點；腳色行當體制與沿革分大戲劇種和小戲劇種兩部分來記述；表演身段和特技及劇目選例都是選擇本地本民族戲曲在表演上有特色的內容來記述的。



二人轉《猪八戒拱地》  
Spirited Earth Digging by Zhubajie,  
a title of Song-and-Dance Duet



高甲戲《連升三級》  
Three Promotions in a Row of Gaojia Opera



# Staging

Staging covers an overview, the institution and evolution of roles, performing postures and feats, and examples of performances. The introduction reviews the performance characteristics of local traditional performances; the institution and evolution of roles are expounded according to the major and minor genres; performing postures and feats, as well as the examples of performances, are narrated through the district local characteristics of traditional performances.



衡陽湘劇《醉打山門》

Intoxicated Knocking at the Gate of Xiang Opera of Hengyang



京劇《智取威虎山》 Seize of Weihu Mountain with Stratagem of Peking Opera

姚其

楊六郎

項羽



清升平署扮相譜－項羽

The acting appearance for the role of Xiang Yu in costume and makeup of Shengpingshu (imperial theatre institution) in the Qing Dynasty



清升平署扮相譜－楊六郎

The acting appearance for the role of Yangliulang in costume and makeup of Shengpingshu (imperial theatre institution) in the Qing Dynasty



清升平署扮相譜－姚期

The acting appearance for the role of Yao Qi in costume and makeup of Shengpingshu (imperial theatre institution) in the Qing Dynasty

清代蒲州梆子臉譜－蓋蘇文

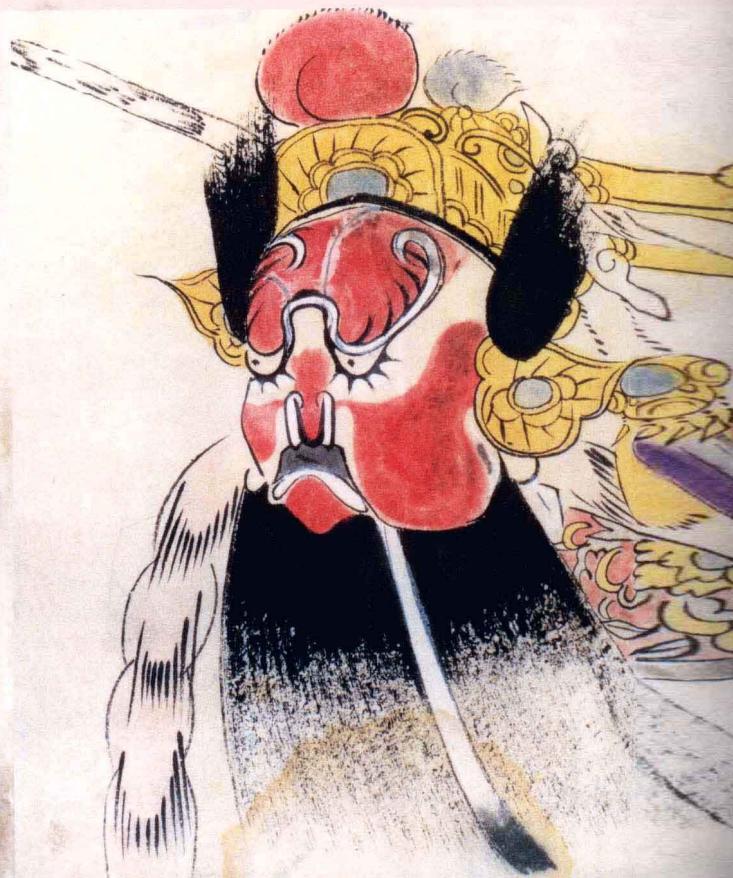
Facial pattern for the role of Gai Suwen of Puzhou bangzi of the Qing Dynasty

清代蒲州梆子臉譜－大妖

Facial pattern for the role of Demon of Puzhou bangzi of the Qing Dynasty

清代蒲州梆子臉譜－司馬師

Facial pattern for the role of Sima Shi of Puzhou bangzi of the Qing Dynasty





# Stagecraft

Introducing stagecraft in accordance with technical classification for the purpose of demonstrating its evolution and changes, this chapter consists of an overview and separate discussions of make-up and headwear, costumes, lighting and settings, and sound effects. The discussion of make-up and headwear includes the beautification, costume and makeup, masks, facial patterns, artificial whiskers, and headwear. The discussion of lighting and setting consists of mechanism setting, real setting and decoration setting.

舞臺美術由概述和化妝頭飾、戲衣裝扮、燈光布景、音響效果等組成。在化妝頭飾中又分俊扮、面具、臉譜、髯口、頭飾等；燈光布景中分機關布景、寫實布景、裝飾布景等，分門別類地介紹了戲曲舞臺美術的各個方面，反映了戲曲舞臺美術的發展和變化。

## 舞臺美術



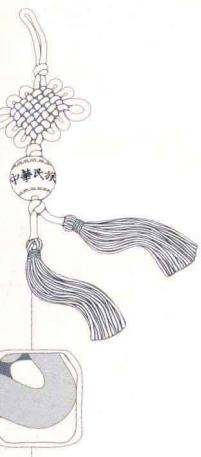
清宮戲衣 - 織金團龍紅蟒  
Imperial stage costume with dragon and boa patterns of the Qing Dynasty



清宮戲衣 - 周倉靠  
Imperial stage costume of Zhoucang's Armour of the Qing Dynasty

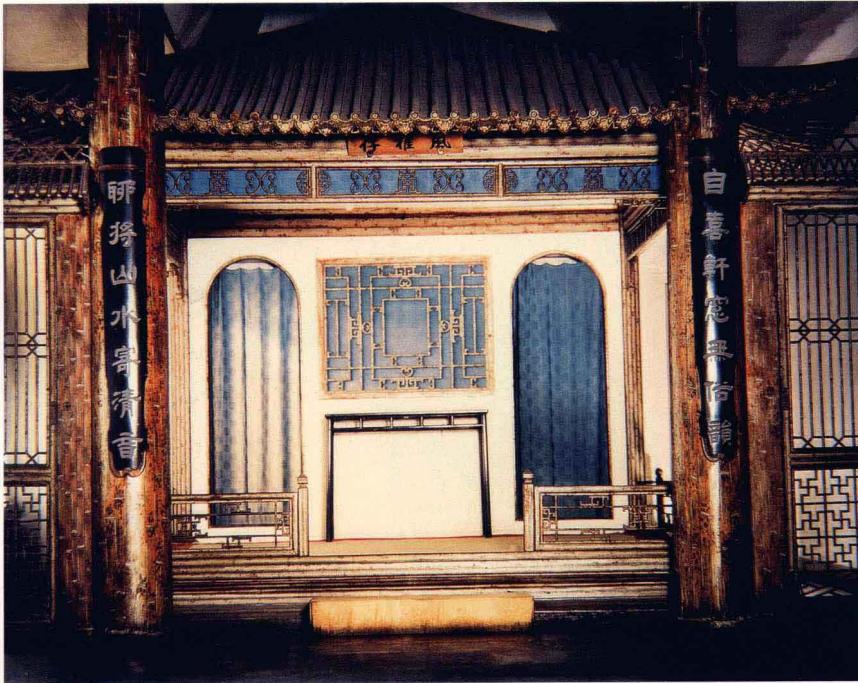
清宮戲衣 - 納紗女旗蟒  
Imperial stage costume of Nashanqimang the Qing Dynasty





# Performing Sites

Performing sites includes an overview and the representative performing sites such as ancient theatre, ancient stage, temporary stage, and modern theatre. The overview introduces the development and evolution of performing sites in relationship to local climate, terrain, economy, stagecraft, and audience. The representative performing sites present the stage structure and audience section of each stage or theatre.



北京故宫漱芳齋後廳室內“風雅存”戲臺  
The Fengyacun Indoor Stage of the Forbidden City in Beijing



山西沁水郭壁北宋戲臺  
The stage of Guobi of Qingshi of the Song Dynasty

演出場所分概述和代表性古戲樓、古戲臺、臨時戲臺、現代劇場等。概述介紹了本地戲曲演出場所的發展變化及與當地氣候、地理、經濟、舞臺藝術、觀眾的關係。代表性場所介紹了各個戲臺、戲樓、劇場的舞臺建築形制、觀演場地等。

## 演出場所

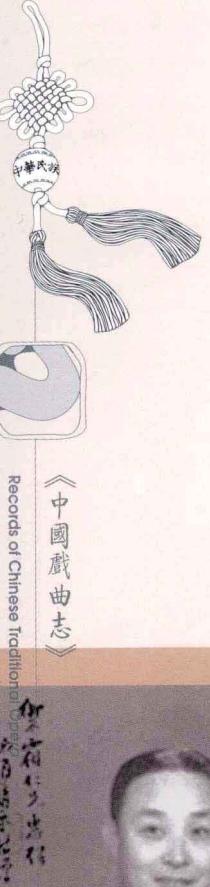




河南社旗山陕会馆戏楼  
The Shaanxiuguan Theatre of Sheqishan in Henan

# Biographies

*Records of Chinese Traditional Opera* includes biographies only for the deceased personalities who passed away before 1982. Among 4,220 people included were influential dramatists, traditional performance theorists, traditional performance activists, music composers, stage artists, performers and actors, musicians, drummers, theater troupe leaders. A few of infamy in the circles of traditional performance are also included.



京劇四大名旦梅蘭芳(上中)程硯秋(下)  
尚小雲(左)荀慧生(右)合影  
Photo of four famous actors of  
female roles in Peking Opera



田漢  
Tian Han



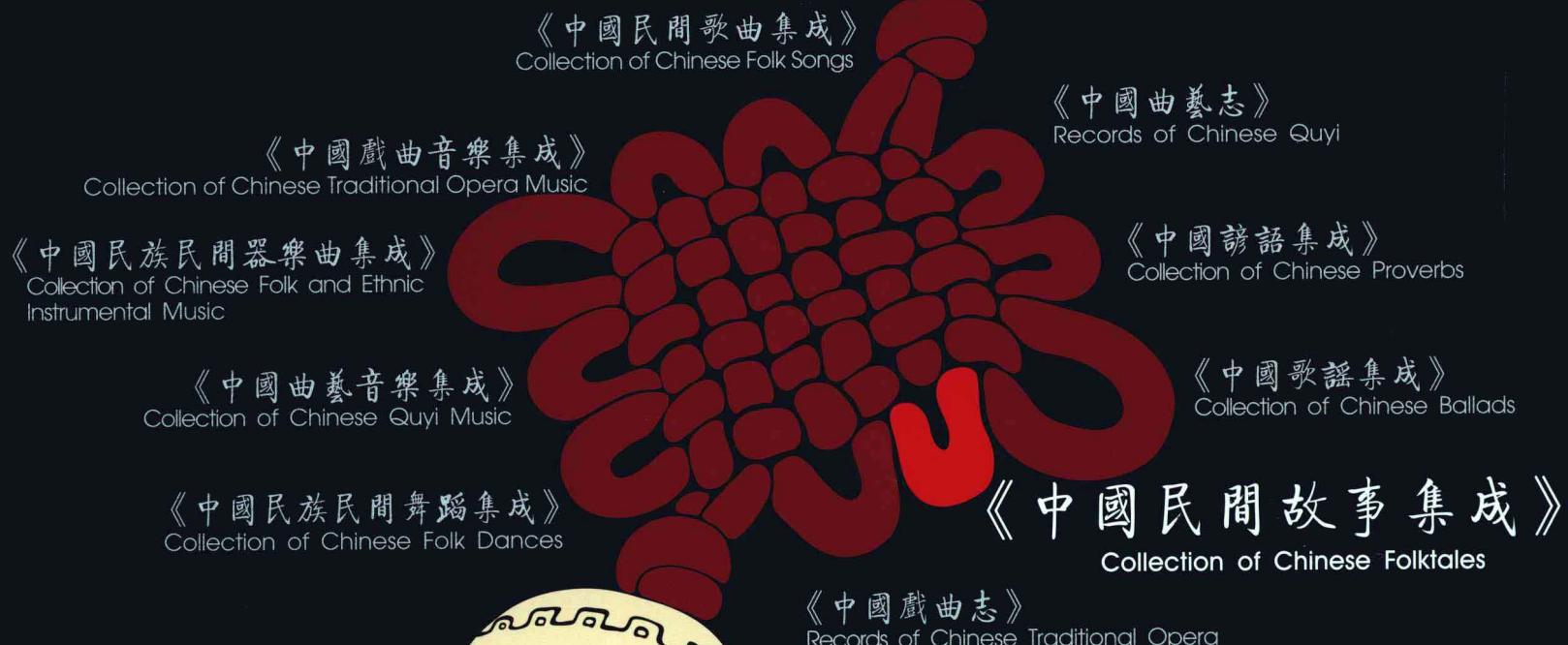
湯顯祖畫像  
Portrait of Tang Xianzu

# 傳記

《中國戲曲志》遵循「生不立傳」的原則，為四千二百二十個在一九八二年之前逝世的戲曲人物立傳。其中有劇作家、理論家、活動家、作曲家、舞臺美術師、演員、樂師、鼓師、班主等，除了為戲曲事業做出突出貢獻者立傳外，還記有個別在戲曲歷史上有雖不善而影響較大者。

關漢卿畫像  
Portrait of Guan Hanqing





# Brief Introduction to Collection of Chinese Folktales

Chief-edited by Zhong Jingwen



*Collection of Chinese Folktales*, chief-edited by Zhong Jingwen, is a reflection of the overall current states of oral folktales in China. The works selected in this book are loyal records of the excellent folktales spread among different ethnic minorities or regions. These works are characterized by vivid national characteristics and outstanding art values and are artistic gems for appreciation and collection. At the same time, they have high academic value and constitute precious materials for the research of folk literature and its relevant disciplines. *Collection of Chinese Folktales* is a comprehensive encyclopedia of the diverse kinds of oral folktales works among different ethnic communities of China. It is one of the most outstanding hallmarks of folklore and is a bright jewel of the treasure-trove of world cultures.

*Collection of Chinese Folktales* covers diverse subjects and styles of oral literature, among which there are myths, legends and various tales including animal tales, imaginary tales, life tales, and folk jokes. It consists of 30 volumes with over 45,000,000 words, each of which is about 1.5 million words with a large number of colored illustrations.

*Collection of Chinese Folktales* has been published 23 volumes and is to be completed by 2005.

《中國民間故事集成》全面反映中國民間口頭散文叙事的現實存在狀況，選編的作品是各地區、各民族口頭流傳的優秀口頭叙事的忠實記錄。這些作品既具有鮮明的民族性和突出的藝術特色，是文學欣賞和鑒賞的藝術珍品；又有很高的科學價值，是民間文藝學和其他相關學科的寶貴的資料。《中國民間故事集成》集現階段中國各族人民各類民間口頭叙事之大成，是當今口頭民間文化最富色彩的標志之一，同時也是世界文化寶庫中的一顆耀眼的明珠。

《中國民間故事集成》收錄了包括中國各族人民群衆口頭散文叙事文學的各種體裁和樣式，其中有神話、傳說及各種樣式的故事，如動物故事、幻想故事、生活故事、笑話等口頭散文叙事作品。全書三十卷，四千五百萬字，每卷約有一百五十萬字，并配有大量彩色圖片。

《中國民間故事集成》已出版二十三卷，計劃于二〇〇五年全部出齊。

《中國民間故事集成》副主編劉魁立、許鈺、張紫晨、陳子艾、賀嘉。

# 《中國民間故事集成》

主編鐘敬文



洛陽漢墓壁畫·女媧伏羲像——《河南卷》

Nüwa and Fuxi (Chinese legendary ancestors) Fresco of  
Luoyang Han Dynasty Tombs from Henan Volume

# 神話

神話是人類史前最主要的文學樣式，是民衆「不自覺」藝術加工的產品。中國早期文獻典籍《莊子》、《韓非子》、《穆天子傳》、《楚辭》、《山海經》等都記錄有大量的古代神話資料。至今，我國各民族廣大民衆依然在口頭上流傳着許多神話敘事作品。

解釋宇宙萬物的起源和結構的創世神話認爲天地本來就存在，宇宙萬物是自然形成的。彝族神話《萬物來歷》講：「很古的時候沒有天和地，混混沌沌的，產生了清濁氣。大風輕輕吹，清濁漸漸分，清氣往上升，濁氣往下沉。清氣變成天，濁氣變爲地，清濁變陰陽，陰陽會相交，產生青紅黃」；還有一種認爲天地是由一位創世母神或某一生物生下來的。

人來自哪裏，一直是原始人關心的問題之一。神靈造人的神話常見的主題是用泥土造人。也有的人類起源神話，將人類起源歸結爲人是由自然物生下來的。

各民族先民用以解釋他們創造的物質文化的神話被稱爲文化起源神話，最著名的是火和穀種的起源。

女媧是中國造人和補天英雄，相傳在天地開闢之時，大地上一個人也沒有，于是，女媧搏黃土造人。大地上出現了人類。不久西北天際忽然塌了一角，天一開口，狂風大作，雨雪冰雹，傾瀉不止，地上成了洪水世界，于是女媧開始煉五色石把蒼天補好，將四極扶正，人們又生活在太平的世界裏。

我國西南苗族、壯族、瑤族、白族、傣族、哈尼族、傈僳族、景頗族、布依族、布朗族、納西族、拉祜族、崩龍族、普米族、阿昌族等流傳廣泛的洪水神話，講述遠古人類得罪神靈，爲懲罰人間，天神降下大洪水，毀滅了整個人類，只有兄妹二人躲在葫蘆或其他的避水工具裏得以逃生。在神的授意下，兄妹二人婚配，再次繁衍了人類。

祭人祖伏羲(淮陽縣)——《河南卷》

Ritual Worshipping Fuxi of Huaiyang County from Henan Volume



黃土祭風——《陝西卷》

Ceremonies on the Loess Plateau from Shaanxi Volume





大禹像(三門峽市)——《河南卷》  
Dayu (Chinese legendary ancestor) Portrait of  
Sanmenxia City from Henan Volume

# Myths

Myths are the main literature form of mankind in prehistory, and people's "unconscious" artistic creations. There are many myths kept in the ancient Chinese classics such as *Zhuangzi*, *Hanfeizi*, *Biography of Motianzi*, *Chuci*, and *Shanhaijing*. To this day, there have still been a lot of oral narrative myths popular among all ethnic groups in China.

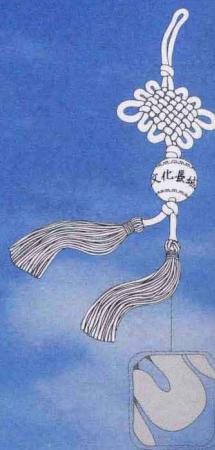
The genesis myths, interpreting the origin and structure of the universe, hold that the Heaven and the Earth have existed naturally and the formation of everything in the universe is a spontaneous process. As *The Origin of the World*, a myth of Yi ethnic group goes: in the time immemorial, there were no heaven and earth and the world was in chaos, which were then divided by wind into heavy air and light air. Then the light air floated upwards and formed heaven and Yang elements; while the heavy air fell downwards and formed earth and Yin elements. When Yin and Yang met, they produced the colors of blue, red and yellow. Another myth holds that the heaven and the earth were given birth by a genesis goddess or a creature.

The origin of man is one of the puzzles which our ancestors wanted to solve. There are different views about human origin: one popular myth is that man was created with clay; another is that man was born by a creature.

The ancestors of different ethnic group in China regard their material myths as myths of cultural origins, among which the myths of the origins of fire and grains are most famous.

In Chinese myths, Nuwa is the creation deity and the heaven-repairing heroine. It was said that there was no creature in the world at the beginning of the genesis. Thus, Nuwa made humans with clay. Soon after that, there was a collapse of the northwest sky, followed by gales, heavy rain, snow and hail, and the world was suffering from flood. Seeing this, Nuwa began to repair the sky with stones of five colors and then adjusted the four sky poles in place, which enabled the people to live a happy and peaceful life again.

The flood myths are also popular among the ethnic groups in southwest China such as Miao, Zhuang, Yao, Bai, Dai, Hani, Lisu, Jingpo, Buyi, Bulang, Naxi, Lahu, Benglong, Pumi and Achang ethnic groups. These myths relate that the ancient ancestors offended the deities and the God of the Heaven punished them by creating disastrous floods. Only a sister and a brother survived the floods by hiding in a gourd or other flood-proof tools. Later, they got married under the direction of the God and became the ancestors of human beings.



盤瓠洞·辛女岩(瀘溪縣)——《湖南卷》  
Xinnü Rock in Panhu Cave of Luxi County from Hunan Volume

圍繞客觀實在物，運用虛構表現手法和歷史表達方式構建出來，具有審美意味的民間傳說，在我國流傳十分廣泛。我國民間傳說有人物傳說、地方風物傳說等。

人物傳說包括帝王將相的傳說；民族英雄的傳說；清官的傳說；農民起義英雄和革命領袖的傳說；文人的傳說；工匠的傳說；神醫的傳說；宗教人物傳說等。這類傳說以人物為中心，記敘他們的事迹，包含着民眾對這些歷史人物以及神仙道化的評價的人物傳說。

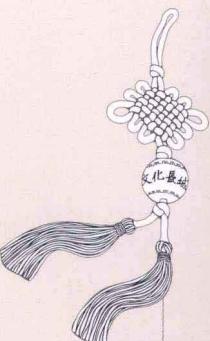
地方風物傳說在我國流傳最為豐富，是廣大民眾關於各地山川名勝、土特產品風俗習慣的由來和命名的審美解釋。我國地方風物傳說包括山川湖海等自然風物的傳說；名勝古迹等人工風物的傳說；土特產品的傳說；風俗的傳說等。

《白蛇傳》、《孟姜女哭長城》、《梁山伯與祝英臺》、《牛郎織女》等傳說家喻戶曉、膾炙人口，有極長的講述歷史。

# 傳說



閩南門神——《福建卷》  
Gate Gods of South Fujian from Fujian Volume



# Folk Legends

Folk legends, an aesthetically valuable form of literature combining fictional imagination and realistic description on the basis of historical facts, widely spread in China. Chinese folk legends include figure legends and local customs and lifestyles.

Figure legends consist of stories about emperors and generals, national heroes, righteous officials, farmer rebels, revolutionary leaders, men of letters, craftsmen, miraculous doctors, religious figures and so on. Figure legends mainly focus on diverse historical figures, recording their life and the public's views on them.

Legends of local customs and lifestyles are rich in China and

they are the aesthetic interpretation of the origins or names of landscapes, local special produces or customs. Such legends include those about natural phenomena, artificial scenes, local special produces, and folk customs.

Folk legends such as *Tale of the White Snake*, *Mengjiangnu Crying at the Great Wall*, *Story of Butterfly Lovers (Liang Shanbo and Zhu Yingtai)*, and *The Cowherd and the Weaving-fairy* have been told in China for ages.



皮影戲「水漫金山」——《山西卷》

Shadow Play "Flooding the Jinshan Temple" from Shanxi Volume



彩燈「劉海戲金蟾」——《山西卷》

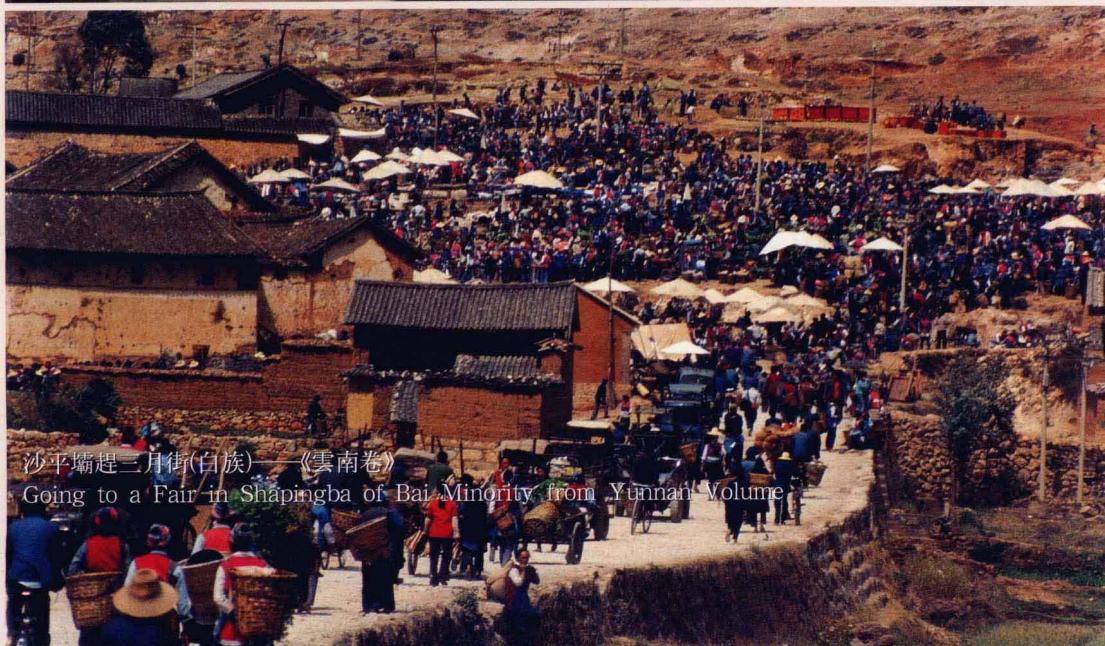
Colored Lantern "Liu Hai Playing with a Toad" from Shanxi Volume



楚布寺展佛(堆龍德慶縣)——《西藏卷》  
Shining Buddha Ceremony, Chubu Temple,  
Duilongdeqing County from Tibet Volume



源于土地和火神祭祀的「鬧社火」——《寧夏卷》  
Shehuo (traditional merry-making festivities in villages) from Ningxia Volume



沙平壩趕三月街(白族)——《雲南卷》  
Going to a Fair in Shapingba of Bai Minority from Yunnan Volume





侗族故事講述家、歌師、戲師吳貴元(中)在講故事——《廣西卷》  
Wu Guiyuan, a story-teller, singer, drama performer of Dong Minority, is telling a story from Guangxi Volume



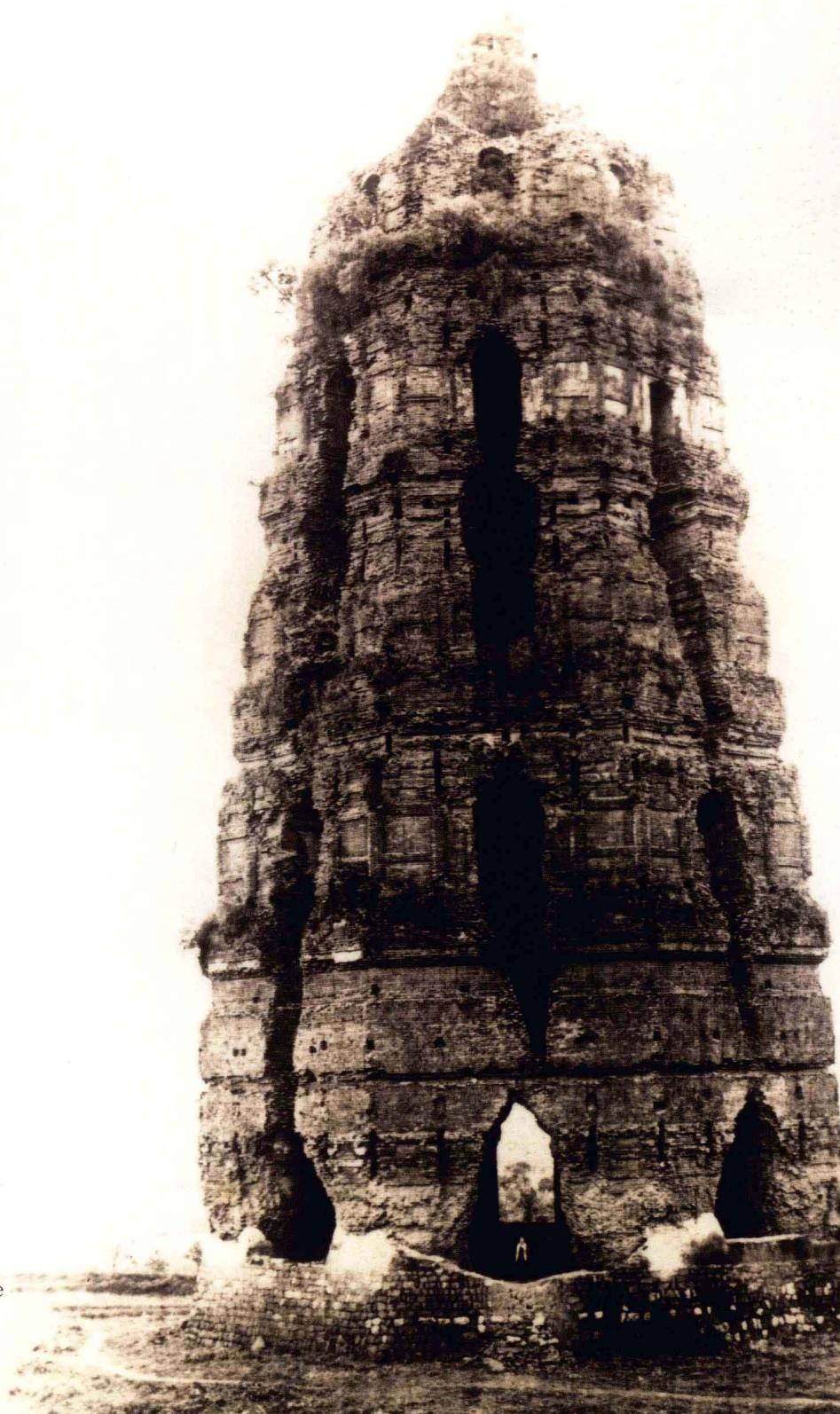
泉州清源山老君岩(宋)——《福建卷》  
Gate Gods of South Fujian from Fujian Volume



洛陽龍門石窟——《河南卷》  
Luoyang Longmen Grottoes from Henan Volume



雷峰塔舊貌(1922年攝)——《浙江卷》  
Picture of Leifeng Tower, taken in 1922 from Zhejiang Volume





# 故事

中國講故事的活動早在兩千多年前就開始了，今天講故事的活動仍然十分流行。講故事是民衆的重要民俗活動，在民間俗稱爲「講古話」、「講瞎話」、「擺龍門陣」、「講經」等。

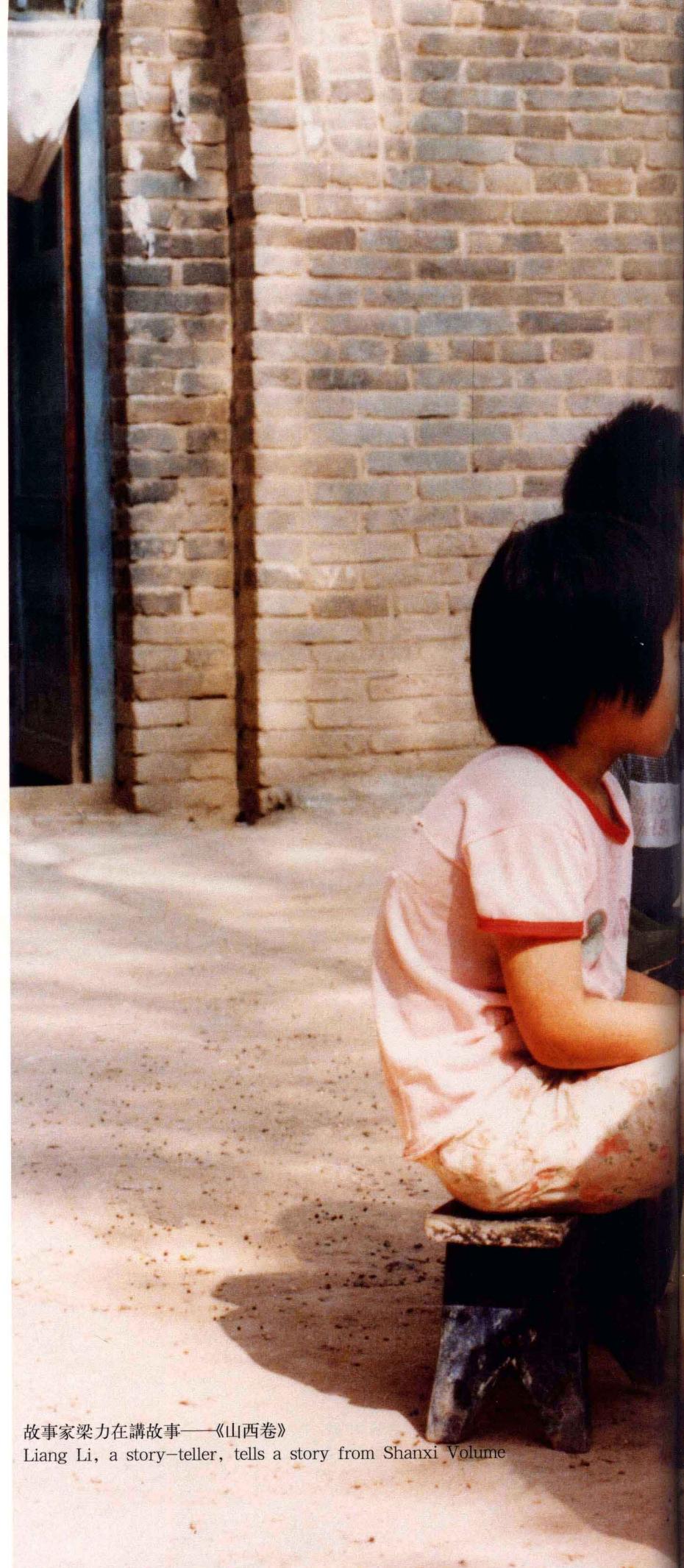
我國民間故事粗略分爲幻想故事、生活故事、動物故事和民間笑話等。

幻想故事多是通過幻想來表達下層民衆的心願。它的幻想色彩極爲濃厚，在故事中常常出現精靈、寶物、仙人、法術等。在衆多的幻想故事中，最具代表性的如《找幸福》、《田螺姑娘》、《灰姑娘》、《蛇郎》、《蛙婿》、《狗耕田》、《狼外婆》、《十兄弟》、《屋漏》等。

生活故事以現實社會生活中形形色色的普通人物爲主人公，以虛擬的手法和奇巧的構思來刻畫人物，最富于現實色彩、諷刺意味和批判精神。生活故事有長工地主的故事；巧女巧媳婦的故事；呆女婿傻兒子的故事；機智人物故事等。

動物故事以動物爲主人公，以虛構爲依托，以愉悦、喻誠和解釋爲目的而展開情節。在口傳敘事文學傳統中，還往往把人類自己的諸多優秀的品德（如善良、勤勞、誠信、謙遜、知恩圖報、助人爲樂等等）和不良的品行（如狡詐、懶惰、狂妄、言而無信、忘恩負義、損人利己等等），也都加之于動物形象身上，通過動物間的矛盾糾葛來反映人與人之間的諸多關係。例如《貓狗結仇》、《老虎學藝》、《十二生肖》等都是婦幼皆知的著名故事。

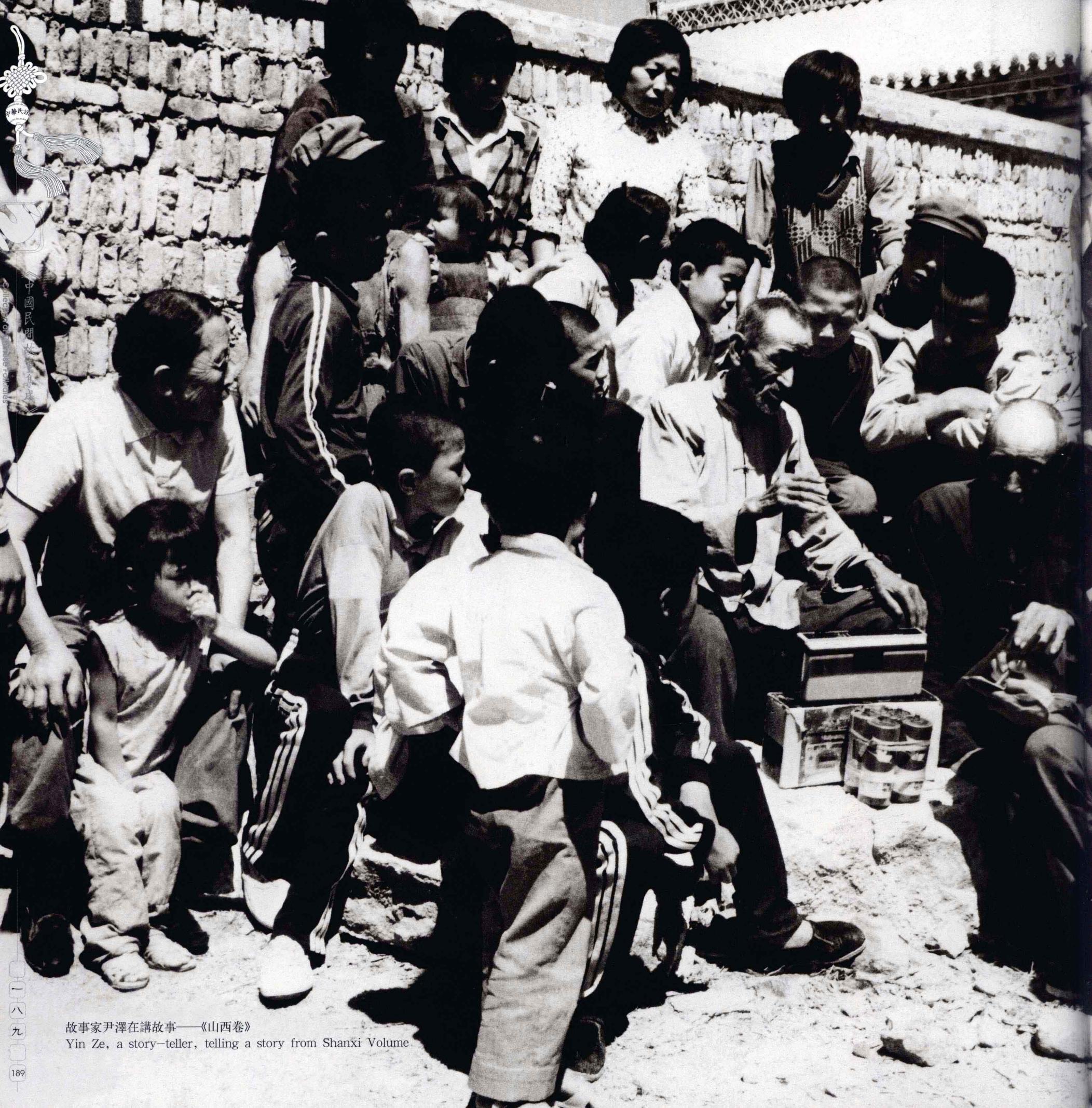
用口頭漫畫式的語言一針見血地揭示生活中存在的各種矛盾的民間笑話，主要通過表現真善美與假惡丑的荒謬對立，來激起人們的笑聲，顯示創作者對假惡丑事物的批判精神和否定態度。今天，民間笑話仍然是民衆創作中最活躍、流傳最廣泛的口頭敘事。



故事家梁力在講故事——《山西卷》

Liang Li, a story-teller, tells a story from Shanxi Volume





故事家尹澤在講故事——《山西卷》

Yin Ze, a story-teller, telling a story from Shanxi Volume



# Folktales

Chinese story-telling dates back to over 2000 years ago and it is still popular nowadays. It is an important mass entertainment, which sometimes is called "Telling ancient stories", "Telling making-up stories", "Giving Longmenzhen" (Chatting) or "Expounding the text of Buddhism".

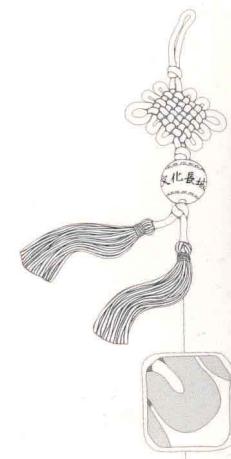
Generally Speaking, Chinese Folktales fall into the following categories: Imaginary folktales, life folktales, animal folktales or folk jokes.

Imaginary folktales express good wishes of the people by means of imagination. Usually, there are spirits, magic treasures, immortals, and magic arts in these tales. The representative tales are Seeking Happiness, Snailgirl, Cinderella, Snakeman, Frog Son-in-Law, Dog's Plowing, Wolf Grandmother, Ten Brothers, Leaking House and so on.

Life folktales take people of all walks of life as their characters, depict their personalities through literary techniques and surprising plots, and are characterized by realism, irony and criticism. Such tales include those about landlords and long-term hired hands, bight girls or daughters-in-law, stupid sons-in-law or sons, witty figures and so forth.

Animal folktales take animals as their characters and develop the plots based on imagination and aim to entertain, persuade, educate or explain. Human's virtues such as goodness, industry, honesty, modesty, gratefulness, helping others, and defects such as cunningness, laziness, crankiness, dishonesty, ungratefulness or selfishness are projected on these animals. These tales reflect the complexity of interpersonal relations by depicting animals' conflicts. The most well known ones are Feud between the Cat and the Dog, Student Tiger, and Tale of 12 Zodiac Animals.

Folk jokes reflect the contradictions in life in the form of caricature-style language; make people laugh by showing the absurd contrasts between sincerity, beauty, and goodness, and show the story-tellers' criticism on and disapproval of falseness, ugliness and evil. Today, folk jokes are still one of the most popular and widely spread folk literature.



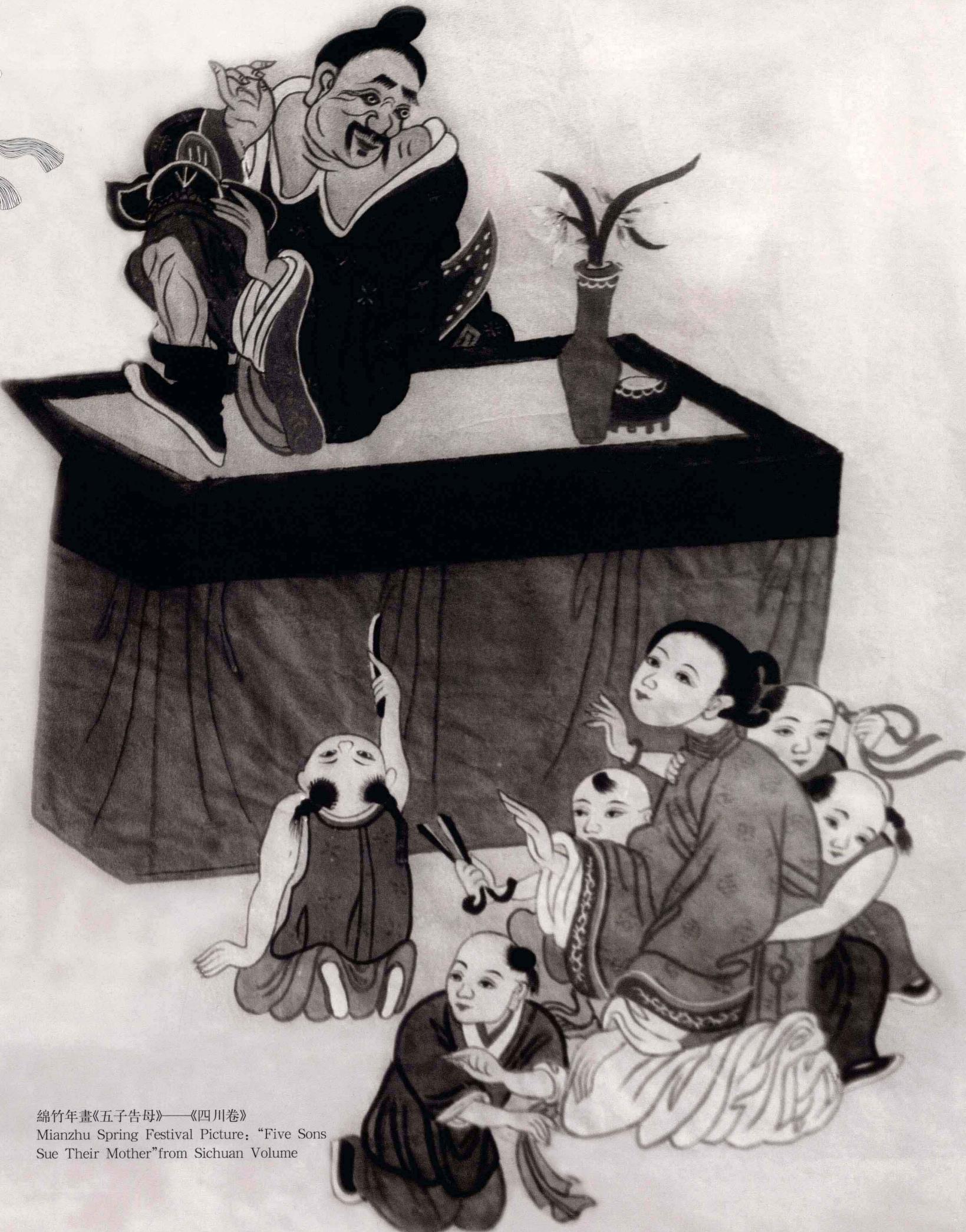


鬧春——《四川卷》

Celebrating the Spring Festival from Sichuan Volume

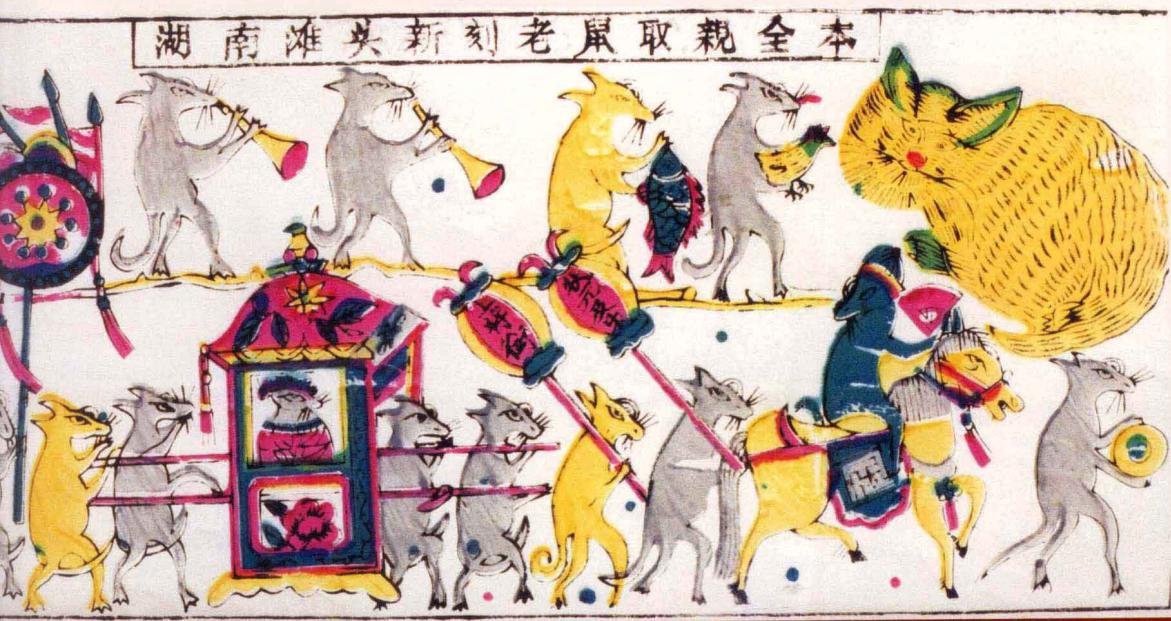


龍(面塑)——《山西卷》  
Dough Sculpture "Dragon" from Shanxi Volume



綿竹年畫《五子告母》——《四川卷》

Mianzhu Spring Festival Picture: "Five Sons Sue Their Mother" from Sichuan Volume



湖南滩头新刻老鼠娶亲

隆回縣灘頭年畫《老鼠娶親》——《湖南卷》

Tantou Spring Festival Picture: "Wedding of Mice", Longhui County from Hunan Volume



武强年畫《老鼠娶親》——《河北卷》

Wuqiang Spring Festival Picture: "Wedding of Mice" from Hebei Volume



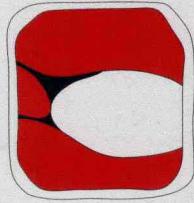
蓋州皮影(清代藏品)——《遼寧卷》

Gaizhou Shadow Play (Qing Dynasty collection) from Liaoning Volume



# Collection of Chinese Ballads

Chief-edited by Jia Zhi



An ancient Chinese saying has it that "singing started as early as the time men existed". This well implies the long history of folk ballads in China. As a literature form of the ordinary people and a component of folk customs, ballads can be viewed as a wellspring of national culture, nurturing poets and writers while passing down the traditional virtues of the Chinese people generation after generation. There is a vast ocean of ballads in every corner in every corner of the country.

*Collection of Chinese Ballads* includes an immense variety of folk ballads collected from different regions and ethnicities of China after May 4th Cultural Movement, 1919. Focusing on new collections, the book does not include the ones already recorded by ancient Chinese works or works before May 4th Movement. By principle, the epics and long narrative or lyric poems of different regions and ethnicities are not included either. However, excerpts or whole of some long poems are included or introduced in the book, given their indispensable role in the representation of a unique province, municipality or autonomous region.

*Collection of Chinese Ballads* mainly fall into the following categories according to its contents and functions: work ballads, political ballads, ritual ballads, love ballads, ballads of daily life, historical or legendary ballads, as well as children's songs and rhymes. Meanwhile, some modification is made in light of the customs and the characteristics of some ballads in different provinces, municipalities and autonomous regions. As a result, apart from content-based categories, there are also special categories of ballads from a specific region or ethnic community, which are sub-divided by contents. For those major multi-ethnic provinces and autonomous regions, classification is mainly based on ethnicity, and then on contents.

*Collection of Chinese Ballads* is mainly about ballad lyrics; however, any ballad which can be sung or has incidental music is provided with the tune name or its representative opern in the appendix.

*Collection of Chinese Ballads*, edited and published under the principle of "scientific selection, broad coverage and wide representation", has involved the combined efforts of over 100,000 folklorists who have conducted in-depth investigation and extensive collection and selection across China. The total collection covers 30 volumes of over 50,000,000 Chinese characters, each volume about 1.6 million words and colored illustrations at the beginning.

*Collection of Chinese Ballads* is to be completed and published by 2005.

# 《中國歌謡集成》主編賈芝

古人雲：「歌咏之興，自生民始」，民間歌謡的悠久歷史，可以想見。民間歌謡，是人民的文學，也是民俗事項，傳遞着各類民俗生活的件件樁樁。它是民族文化的根源，不僅哺育着歷代詩人、文學家，更傳遞着中華民族的傳統美德，在中華大地上，到處是歌謡的海洋。

《中國歌謡集成》囊括了中國「五四」新文化運動以來所搜集的各地區、各民族、各種形式的豐富多彩的民間歌謡作品。漢文古代典籍以及「五四」以前輯錄出版者不再收入。流傳于各地區、各民族中的史詩、長篇叙事詩和長篇抒情詩原則上不收入；對不收入長詩便不能充分顯示其民族特色的省、市、自治區則做了長詩節選或個別作品的收入與介紹。

《中國歌謡集成》按內容並參照其功能進行分類編排，大致分為：勞動歌、時政歌、儀式歌、情歌、生活歌、歷史傳說歌、兒歌等。但是在編卷中，大多按各省、市、自治區風土習俗的實際情況和民歌的特點進行或多或少的增刪與改變；除內容的類別外，還增加了某地區、某民族所獨特的歌謡形式的類別，在特有的形式類下再按內容分類；在少數民族居多的省、自治區，則按民族分類；在民族類下再按內容分類。

《中國歌謡集成》以歌詞為主，凡能唱或配樂的民歌都要標明曲調名稱，書末附有代表性的曲譜。

《中國歌謡集成》是在發動全國十多萬民間文學工作者進行本地區深入普查、廣泛搜集、采錄的基礎上，依照科學性、全面性、代表性的原則進行編選出版的。全書共三十卷，五千餘萬字，每卷約一百六十萬字。書首配有彩色圖片。

《中國歌謡集成》計劃于二〇〇五年全部出齊。

《中國歌謡集成》副主編張文、陶建基、金茂年、吳超、馬捷。





撒網歌——《浙江卷》“Net-Casting Ballad” from Zhejiang Volume

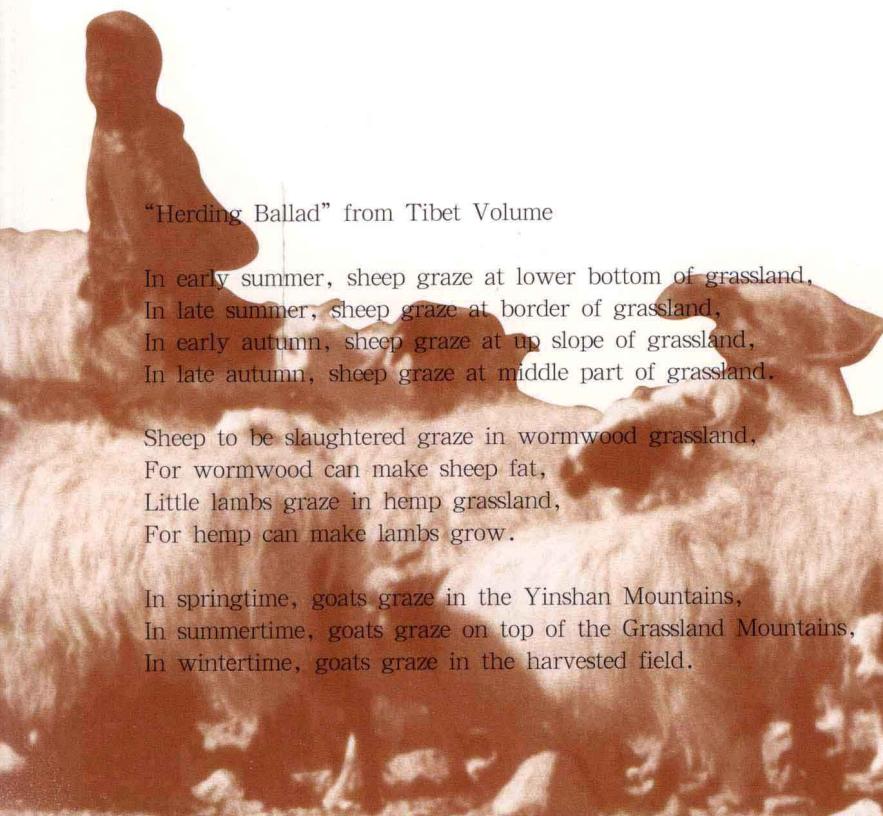


## 打獵歌(黎族)——《海南卷》 “Hunting Ballad”from Hainan Volume

# Work Ballads

Work can change the world and inspire people to sing as well. People eulogize work and sing while at work. Work ballads convey the sights and sounds of different working scenes: herders' flute, hunters' songs, fishing songs, lumbering songs, sailing songs, ramming songs, carriers' songs, etc.

The song of “Drums and Gongs for Weeding” vivifies the work of farmers in the field. Other types of songs also bring to life different working experiences: happy tealeaf-picking girls, careful silkworm-raising girls, hard-working weaver girls, exhausted miners, craftsmen sharing their life hardships and work experiences, etc..



### “Herding Ballad” from Tibet Volume

In early summer, sheep graze at lower bottom of grassland,  
In late summer, sheep graze at border of grassland,  
In early autumn, sheep graze at up slope of grassland,  
In late autumn, sheep graze at middle part of grassland.

Sheep to be slaughtered graze in wormwood grassland,  
For wormwood can make sheep fat,  
Little lambs graze in hemp grassland,  
For hemp can make lambs grow.

In springtime, goats graze in the Yinshan Mountains,  
In summertime, goats graze on top of the Grassland Mountains,  
In wintertime, goats graze in the harvested field.





茶山一年四季春——《江蘇卷》

朵朵白雲繞山頂，  
朵朵茶花像白雲。  
要問哪裏最美好，  
茶山一年四季春。

朵朵茶花笑白雲，  
白雲鋪滿芙蓉村。  
鳳凰飛過茶山坡，  
它將茶花當白雲。

“Spring is Everlasting in Tea-Covered Mountains” from Jiangsu Volume

White clouds hover on the mountaintop,  
Camellias blossom like white clouds,  
Where is the most beautiful place, if you ask,  
It is the evergreen Mountain of Camellias.

Camellias smile at white clouds,  
White clouds cover the Village of Lotus,  
When a phoenix flies by the Mountain of Camellias,  
It may take camellias for white clouds.





《中國茶葉集成》  
Collection of Chinese Teas





“Long Starvation” from Jiangsu Volume .

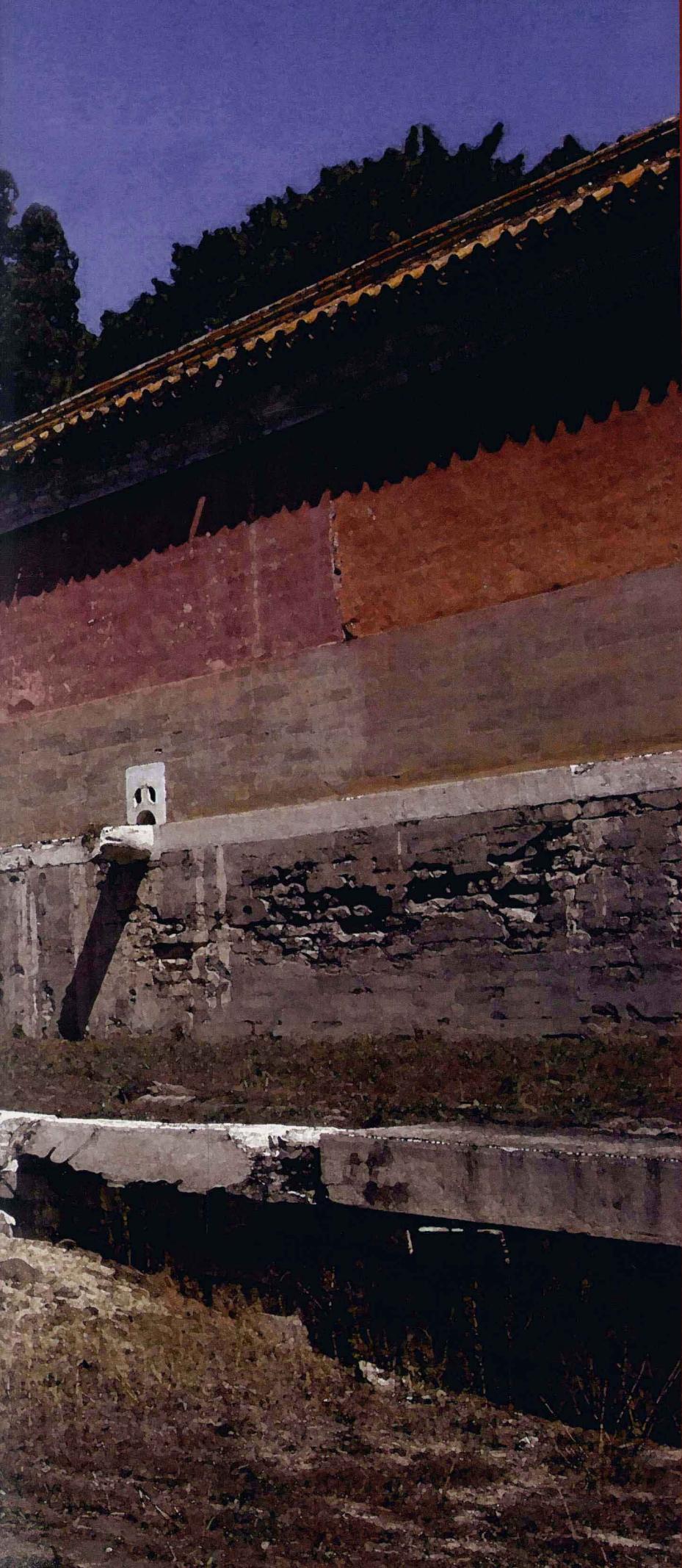
十年九荒 ——《江蘇卷》

道光道光，十年九荒，  
有水種麥，沒水栽秧。

注：道光即清宣宗年號。

Daoguang years, Daoguang years,  
Starvation marks nine in-ten years,  
The water is scarce, for wheat only,  
As for rice seedlings, it is not likely.

Note: Daoguang is the reign title of Emperor Xuanzong of the Qing Dynasty.

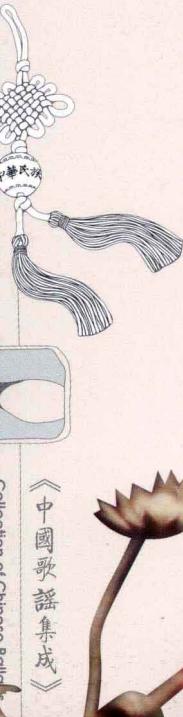


# 時政歌

我國自古以來，就有采詩察俗的傳統，所謂「觀民俗，知厚薄」，統治者從民歌民謡中察得民風、民俗，知其政治的得與失。時政歌是人民有感于切身的政治狀況而創作的歌謠。它反映了人民對某些政治事變、政治措施、政治人物以及與此有關的政治形勢的基本認識和態度，有批評、有諷刺，也有贊頌，美刺兼備。

## Political Ballads

China enjoys a long tradition of observing people's customs and attitudes from folk ballads, which means that the ruler can gain a lot of knowledge about people's lives and his or her ruling success or failure through folk ballads. Political ballads are songs composed by the people based on their own life experiences and political status and reflect their general views and attitudes toward some political events, measures, situations or politicians. Therefore they can be criticisms, sarcasms, eulogies or mixed pieces.



# 儀式歌

儀式歌是伴隨着祭典、婚嫁、祈福、禳灾等各種儀式而唱的歌。隨著社會生活的發展變化，某些儀式被逐漸淘汰或遺忘，這些歌也會隨着變化而消失。因此，它的民俗價值特別為人們所重視。就其應用的儀式來看，大體可分為祭典歌、禮俗歌、節令歌、秧歌四種。其中禮俗歌又包括婚嫁、喪葬、蓋屋、祝壽、小孩洗三、過百日等等。

我國的各個民族大多是多神信仰，天神地祇、風婆、電母、山神、土地，甚至樹有樹神、井有井神，因而形成各種祭祀儀式，祭祀時祈福、禳灾所用的祝詞，就是祭典歌。

中國又是禮儀之邦，很注重人們交結的各種禮儀，這就產生了禮俗歌，其中婚嫁是人生大禮，儀式很多。從說媒、定婚、備嫁裝、哭嫁、迎娶、拜天地、入洞房直到三日後回門，都有一定的儀式，伴隨着這些儀式的進行，人們又有各種的心願、期盼和祝福，這就產生了不少歌謡，也創造了人們唱歌的機會。其中尤以哭嫁歌最纏綿悱惻，情感真摯動人，以四川的《我的幺表妹》、《媽媽的女兒》和上海的《哭嫁歌》為代表。蓋新房在過去人民的生活中是一件大事。從選址、選梁到壘牆、上梁，從蓋院門到賀新房都有一套儀式，隨着儀式的進行也有各種歌唱或祝詞。

中華民族的傳統節日很多，各少數民族又有各自獨特的節日。僅以漢族而論，正月初一春節、正月十五燈節，以後是清明節、五月端午節、七月十五鬼節、八月十五中秋節、九九重陽節、臘月廿三辭竈……我國農歷又把一年分為廿四節氣，每個節氣有每個節氣的氣溫變化、農事勞作。這些節日都有歌，就漢族的節令歌來說，以春節前的「社火」和正月十五燈節最熱鬧，所唱的歌也最多。彝族的火把節、傣族的潑水節也早已聞名于世。



《中國歌謡集成》



試嫁衣——《湖南卷》

"Bride of Miao Trying on Her Wedding Dress" from Hunan Volume



開臉歌——《湖南卷》

紅綠絲線兩頭拿，  
姑兒今天你出嫁，  
我把絲線往左界，  
粉紅的肉皮現出來；  
我把絲線往右界，  
桃花色氣現出來。

“Bride Shaving Her Fine Hairs” (an old Chinese wedding custom) from Hunan Volume

I am needling with red and green silk thread,  
For my girl is marrying today,  
When I needle leftward,  
Her fair pinkish skin is in sight,  
When I needle rightward,  
Her peachflower color is in sight.





# Ritual Ballads

Ritual ballads are those sung on such occasions as sacrifices, marriage, blessings, and rituals to avert misfortune. As many rituals become out of date and forgotten and then die out with the change of social life, their ballads suffer from the danger of extinction. Therefore, the folklore values of these ballads are highly treasured.

According to the function of rituals, ritual ballads roughly fall into four categories: sacrifice, etiquette and custom (including marriage, burial, house-building, birthday, the third day and 100<sup>th</sup> day of a new-born), seasons and festivals, and Meishu (a sacrifice ritual).

Most of China's ethnic communities are polytheistic. They believe in different gods and goddesses such as the Gods of Heaven and Earth, Goddess of Wind, Goddess of Lightening, God of Mountain, Local Guardian God, God of Trees and God of Wells. People hold different rituals to worship them and the sacrificial prayers are ritual ballads.

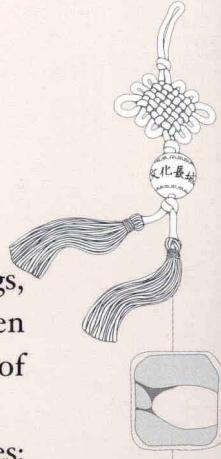
China is a land of rituals and ceremonies, where etiquettes of inter-personal communications are highly valued. This gives rise to a wide range of ritual ballads, among which marriage is an important one with a lot of rituals.

There are different kinds of rituals for marriage. From match-making, engagement, dowry preparing, wedding weeping, bride greeting, formal bows to heaven and earth, entering the bridal chamber, to the bride's home visit at the 3<sup>rd</sup> day of marriage, different sequences are accompanied by different fixed rituals. Every ritual, conveying specific wishes, expectations and blessings, naturally entails a variety of ritual ballads and singing opportunities. Among the ritual marriage ballads, the most sentimental and moving ones are for "wedding weeping", represented by "My Cousin Sister" and "Mum's Dearest Daughter" of Sichuan Province, and "Wedding Weeping Song" of Shanghai.

House-building was also of great importance for a household in the past. There are a set of rituals for the site choosing, beam selecting, wall building, beam putting, gate making, and house-warming celebrations, accompanied by congratulatory songs.

There are many traditional festivals in China, and each ethnic community has its own unique ones. Take the Han people for instance; there are Spring Festival (1<sup>st</sup> of 1<sup>st</sup> lunar month), Lantern Festival (15<sup>th</sup> of 1<sup>st</sup> lunar month), Pure Brightness Festival, Dragon Boat Festival (5<sup>th</sup> lunar month), Spirit Festival (15<sup>th</sup> of 7<sup>th</sup> lunar month), Mid-Autumn Festival (15<sup>th</sup> of 8<sup>th</sup> lunar month), Double Ninth Festival (9<sup>th</sup> of 9<sup>th</sup> lunar month), Seeing-off Kitchen God Festival (23<sup>rd</sup> of 12<sup>th</sup> lunar month) and more.

There are 24 solar terms in a Chinese lunar year, each of which has its seasonal temperature change and farming activities, as well as ballad songs. For the Han people, the most exciting festivals are Shehuo (Merry-Making Festivities) before the Spring Festival, and the Lantern Festival (15<sup>th</sup> of 1<sup>st</sup> lunar month), which are all highlighted by many ballads. Among other ethnic festivals and ballads, the Torchlight Festival of the Yi ethnic group and Water-Splashing Festival of the Dai ethnic group are also world known.





回族婚禮「耍公婆」——《寧夏卷》

“Teasing Parents-in-Law” of a Hui ethnic group Wedding from Ningxia  
Volume





《中華年俗》

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大神小神呵，請你們，起駕動身——《湖南卷》 “All Deities, Please Move On...”from Hunan Volume





### 喜上梁——《江蘇卷》

紅綢三寸安全梁，  
留下五寸給鳳凰，  
鳳凰不落無寶地，  
金鳳落在玉柱上。  
狀元出在你府上，  
家主財喜兩興旺。  
紅綫軟匾挂上方，  
一張龍戲水，  
一張鳳點頭。  
花紅賀禮鞭炮響，  
諸親六眷來上梁。

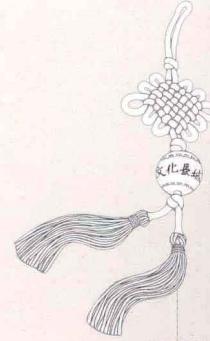
“Celebrating Beam Placing” from Jiangsu Volume

Covering three-cun long red silk over the beam,  
Another five-cun long beam is left for a phoenix,  
For a phoenix perches only on promising places,  
and the golden phoenix will perch on your jade beam.  
A Number one scholar will come from your family,  
Your family will be blessed with prosperity and fortune.  
Then we place boards of red silk seams on the beam,  
One painted with dragon playing with water,  
The other with phoenix nodding in rejoice.  
Red and colorful gifts, cracking fireworks,  
All your relatives and friends are celebrating the beam placing.



花兒會歌場在對花兒——《甘肅卷》  
“Hua'er Party” from Gansu Volume





# 情歌

情歌是廣大人民對愛情、婚姻生活的反映，它主要抒發男女青年間由於相愛而激發的各種悲歡離合的思想感情。從文學的角度看，民歌中情歌的藝術性最高，有許多動人心神的精品，其根本在於情真意切，比興多彩，是心靈的呼喚。各民族的優秀情歌，無不以真摯、熱烈、深沉的「情」和貼切生動的比興、機智巧妙的表達方法爭擅。

情歌當然是表達彼此之間的感情的，從初相識、贊慕、試探、相戀、熱戀、定情、結婚、婚變、抗婚、送別等等都有很多歌。各地風情不同，人物性格各异，情歌的風格也不同，有的溫柔敦厚、委婉含蓄；有的爽朗俏麗、幽默含蓄；有的直抒胸臆、坦率真誠；有的豪放粗獷、富有諱趣。唱情歌的人雖然有些並沒讀多少書，有的甚至不識字或識字很少，但運用賦、比興、寫景、狀物、擬人、借喻、諧音、雙關等方面絕不遜色。他們借日、月、星、辰、山川、草木、鳥獸蟲魚……抒發情感、觸景生情、寄情于景，其巧思慧結，令人驚奇。

我國的少數民族大都有唱歌求愛的風習，西北地區的六月六花兒會時，當地各個民族青年男女都去「浪山」、唱花兒求歡。「花兒」本是歌唱中男方對女方的昵稱，女方則稱男方為「少年」，而這種對情人的稱呼，却成了山歌的名稱了。廣西壯族的三月三歌墟，動輒萬人雲集，對歌談情，使善歌的劉三姐成了人們心目中的歌仙。侗族的行歌坐月，苗族的趕擺游方，瑤族的坐歌堂，藏族的雪頓節、采花節，還有彝族阿細跳樂、白族三月街、傣族的潑水節等等，雖然風俗各异，但都是以歌傳情、以歌定情，這也是情歌特別多，而又異彩紛呈的原因之一。



# Love Ballads

Love ballads, reflecting love and marriage, are embodiment of the varying emotions and thoughts of men and women in love. From the literary point of view, the artistic value of love songs ranks top among ballads and there are many love ballad classics which strike us. The reason why these ballads are moving and popular is that they are full of passion and are a call for the deepest love. The good love ballads have similar characteristics: they are moving, passionate and witty with vivid metaphors.

Of course, love ballads usually express the love between men and women at different stages: first meeting, admiring, feeling out, falling in love, passionate love, engagement, wedding, marital change, rejecting marriage, seeing off lover and so forth. The styles vary by region and personality: some of which are gentle, honest, and implicit; some are explicit and straightforward; some are bold and witty.

Though ballad singers are often not very learned, and some are even illiterate, they are good at different rhetorical devices such as description, personification, figures of speech, partial tone, pun, etc. They express their love delicately by means of natural phenomena such as the sun, the moon, the stars, mountains, rivers, grass, trees, birds, animals, etc., which is ingenious and amazing.

Many Chinese ethnic minorities have a tradition of courting through singing. For example, on the Hua'er Party (a song party on the 6<sup>th</sup> day of the 6<sup>th</sup> lunar month in northwest China, where young men and women of local minorities meet and court each other by singing Hua'er songs. Hua'er or "Flower" in the songs is the pet name for young woman; while Shaonian or "young man" is for the young man. These addresses for lovers later become the song titles.

At the song fair of the 3<sup>rd</sup> day of the 3<sup>rd</sup> lunar month of Zhuang ethnic group in Guangxi Zhuang Autonomous Region, there are usually thousands of people meeting and singing love songs, among whom the legendary Sister Liu is the best one. There are many other festivals in China, such as Xinggezuoyue (a song party) of the Dong ethnic group; Ganchang (going to a fair) of the Miao ethnic group, Zuogetang (a song party) of the Yao ethnic group; Shenton Festival and Flower-Picking Festival of the Tibetan ethnic group; and the Axitiaoyue of the Yi ethnic group, Sanyuejie (a song party) of the Bai ethnic group, and Water-splashing Festival of the Dai ethnic group. Though belonging to different customs, these songs all convey the messages of love, attachment and engagement, and have all contributed to the abundant and colorful love ballads of China in general.





文縣白馬藏族采花節中圈圈舞——《甘肅卷》

“Circle Dance”, Tibetan Flower-picking Festival in Baima, Wenxian County from Gansu Volume



迎客人——《湖南卷》“Greeting the Guests” from Hunan Volume

## Ballads of Daily Life

Folk songs and Ballads all reflect social life to some extent. Ballads of daily life are those ballads that reflect social or household life directly. Some ballads reflect the social inequality such as the lines of “Brickie living in a bothie, weavergirl wearing rags...”, “Under the same moonlight over this land, some households are happy, while some are in agony” and “Three knives hang over the head of the poor: heavy land rent, high interests, and countless taxes”. Some ballads reflect the misery of the working people such as “Misery of Long-Term Hired

Hand” and “Misery of the Poor”. Some reflect unfair marriages such as “Child Bride”, “Boy Husband”, “Suffering of a Widow”. Some impart knowledge about etiquettes and ways of the world; some are admonitions against smoking, alcohol, gambling, lewdness, and advocates for filial piety. There are also ballads describing local lifestyles and produces, and some funny witty songs. All these ballads have a high folklore value in them and are priceless resources for sociological research.



# 生活歌

民歌民謠都反映一定的社會生活。這裏的生活歌是直接反映社會生活和家庭生活的歌。主要有反映社會的不平歌，如「泥瓦匠，住草房；紡織娘，泥衣裳……」和「月兒彎彎照九洲，幾家歡樂幾家愁……」，「窮人頭上三把刀，租子重，利錢高，苛捐雜稅多如毛」。還有苦歌，如長工歌、窮人苦等。對不合理的婚姻制度也有反映，如童養媳、小丈夫、寡婦苦等等。還有教人如何待人接物的知識歌；描繪某些世態的世態歌；勸人戒烟、戒酒、戒賭、戒色、勸人行孝的勸戒歌，此外還有寫景、狀物、介紹土特產及風俗的風物歌；以及專門逗人樂的諺諧歌或滑稽歌。所有這些歌都是生活歌，它們都有着豐厚民俗價值，是社會學不可多得的資料。

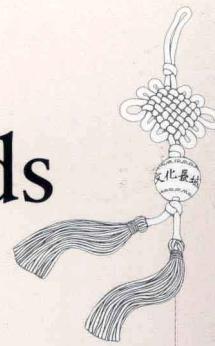




西施浣紗處——《浙江卷》

"Pavilion of Xishi (a famous Chinese beauty in ancient China)) Washing Gauze" from Zhejiang Volume

# Historical or Legendary Ballads



## 歷史傳說故事歌

People often sing about historic events or figures, ranging from the most remote emperors to influential local figures. Sometimes the ballads are even sung in the form of quiz.

Many regionally or nationally well known legends are handed down in this way, such as “*The Story of Meng Jiangnu*”, “*The Cowherd and the Weaving Fairy*”, “*White Snake*” and “*The Butterfly Lovers (Liang Shanbo and Zhu Yingtai)*”. Influential figures in a region or an ethnic community are often portrayed in folk ballads too. Ballads of this kind can be historically based, or word-of-mouth legends.

The length of historical or legendary songs varies: some have three or four lines; some have dozens of lines or hundreds of lines. They are very popular, entertaining and instructive for they contain many criticisms or eulogies to historical figures or events.

人們在唱歌時往往以一些有廣泛影響的歷史事件和人物作為歌唱對象。可以從三皇五帝一直唱到當今，有時也以知識競賽式的互相盤問，對當地有影響的事件和人物，以歌唱來流傳。

全國聞名的傳說也用此形式流傳，如《孟姜女》、《牛郎織女》、《白蛇傳》、《梁山伯與祝英臺》等。對當地或某一民族有影響的傳說或人物，也往往在歌唱中流傳。

以上都是歷史上有根有據的事件人物傳說，還有些雖無根無據，但它是流傳在人民中的故事，也借唱歌的形式流傳。

歷史傳說故事歌，有長有短，短的三四句，提到一個人物或事件，長的從幾十行到幾百行不等，這類歌很受人們的歡迎。對人物事件，或褒或貶，既有娛樂作用又有着潛移默化的教育作用。



# Children's Songs and Rhymes

Every child will love in a world of children's songs and rhymes after its birth and lullaby may be the most melodious song he/she ever heard. Several months later, the baby is taught to know its own body such as the thumb, forefinger, head, ears, mouth, nose, and then the things around it. When he/she can speak, he/she is taught to count or sing and play with the parents, brothers or sisters, grandparents or playmates until his/her childhood is over.

There are different kinds of children's songs such as lullabies, object songs, game songs, songs of reversed word order, dingzhen songs (a trick to begin one sentence with the last word of the previous one) and tongue twisters.



咩咩羊——《浙江卷》

"Bleating, Bleating, Bleating Sheep" from Zhejiang Volume

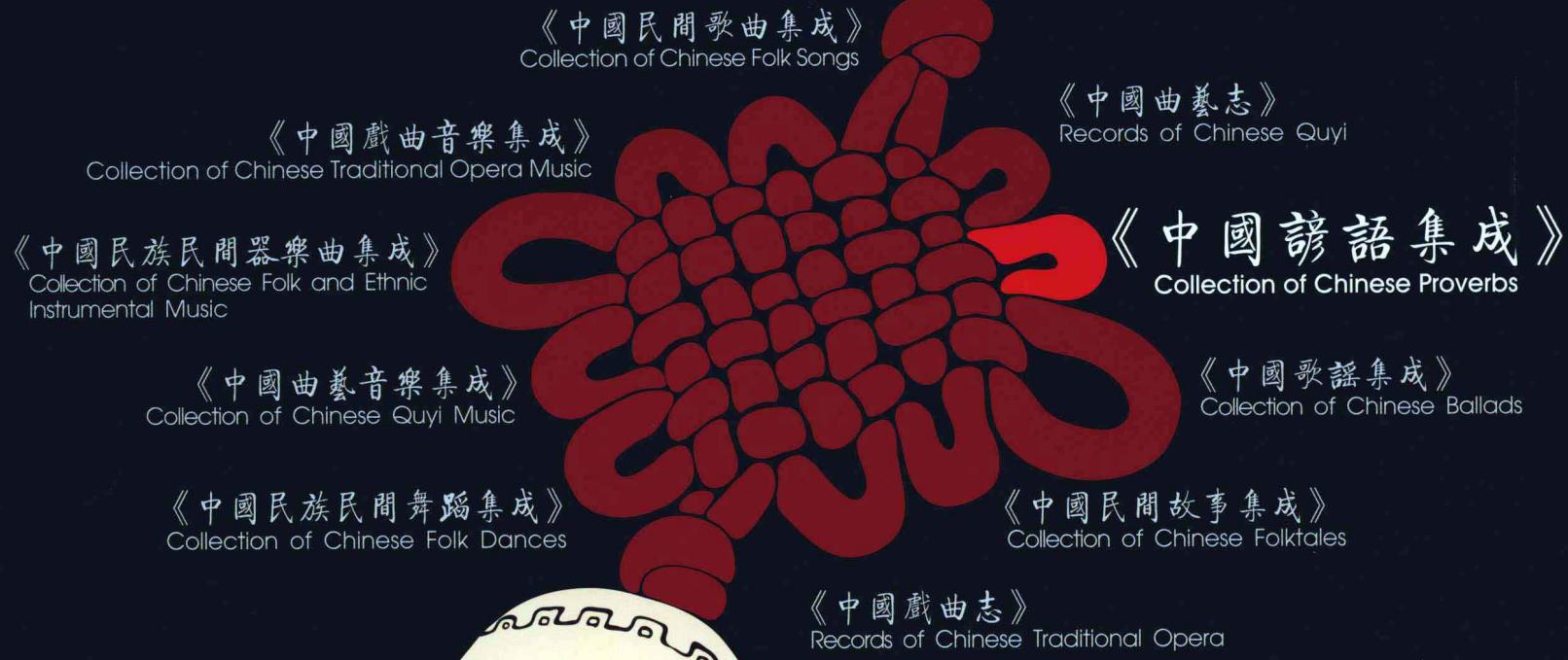


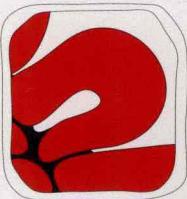
# 兒歌

每個人從出生後，就生活在兒歌的氛圍中，母親的搖籃曲（催眠歌），是每個人最早聽到的歌唱，也是記憶中美妙的歌曲。幾個月後，大人們就教孩子認識各種事物了，先從本身做起，教孩子認識大拇指、二拇指，教孩子認識頭、耳、口、鼻，逐漸推開去認識身邊的事物，會說話了，就教他數數、唱歌；再大一些就可以做遊戲了，先是同父母、姐妹、爺爺奶奶一起玩，然後就是同小朋友一起玩，直到童年結束。

兒歌有搖籃曲、事物歌、遊戲歌，還有顛倒歌、頂針格、繞口令等。







# Collection of Chinese Proverbs

Chief-edited by Ma Xueliang

Proverbs are short pithy sayings that are created by and circulated among the general public. They convey wisdom and give practical advice about life and experience.

*Collection of Chinese Proverbs*, chief-edited by Ma Xueliang, contains a full range of proverbs used in different regions and ethnic communities of China from ancient times till today. Covering both recorded and orally transmitted proverbs, this collection is made after in-depth investigations and extensive collections and selections across China under the principle of "scientific selection, broad coverage and wide representation". The proverbs fall into 10 categories: Philosophies, Human Behavior, Sociality, Politics, Life, Social Customs, Nature, Farming & Forestry, Business, and Culture & Education. Special attention is given to ethnically unique proverbs, and concise and easy-to-understand notes are made on special jargons, dialects, allusions and unique lifestyles.

*Collection of Chinese Proverbs* is an objective, comprehensive and accurate picture of the creation and transmission of proverbs among all Chinese ethnic groups. It is a testimony to the level and achievement of Chinese folklorists in the collection, compilation, translation and study of proverbs. The book consists of 30 volumes with over 45,000,000 Chinese characters, each volume with about 1,500,000 Chinese characters and with colored illustrations.

*Collection of Chinese Proverbs* will be completed by 2005.

諺語是民間集體創作、廣為口傳、言簡意賅並較為定型的藝術語句，是民眾豐富智慧和普遍經驗的規律性總結。

《中國諺語集成》通過深入普查、全面搜集，在「科學性、全面性、代表性」原則指導下，編選了流傳在中國各民族、各地區自古至今包括古代典籍保存和口頭流傳的各類諺語。分編事理、修養、社交、時政、生活、風土、自然、農林、工商、文教等十類。對少數民族的諺語，尤為注重民族特色，並對特殊用語、方言、典故，獨特的生活習俗亦有通俗明了的注釋。

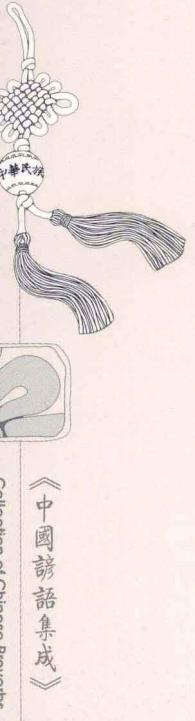
《中國諺語集成》真實、全面、準確地反映出中國各民族諺語創作和流傳的面貌，體現出中國廣大民間文學工作者們對諺語搜集、整理、翻譯、研究的水平及成果。全書三十卷，四千五百萬字，每卷約一百五十萬字，并配有彩色圖片。

《中國諺語集成》計劃于二〇〇五年全部出齊。

《中國諺語集成》副主編陶陽、陶立璠、李耀宗、吉星。

# 《中國諺語集成》

主編馬學良



「皮影不會自己跳，幕後自有掌線人。」——湖北諺  
“Shadow puppets can't move on its own and there are puppeteers behind the curtain.” ——Hubei Proverb

# 事理諺

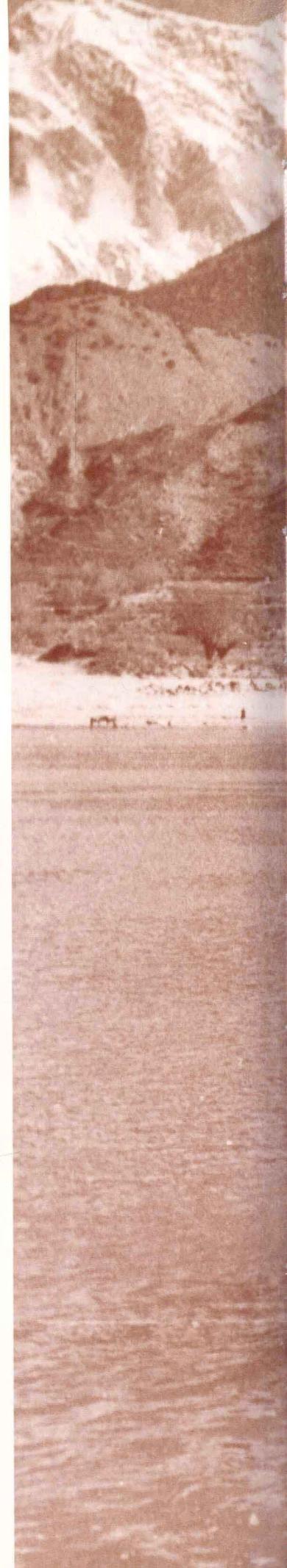
諺語皆言理。「事理諺」反映民衆所共有的基本思維規律與經驗，通過綜合多類事物而高度抽象概括，以言不確指、無定向、可通用之哲理。或徑直明論，如「有理走遍天下，無理寸步難行」；或假事隱寓，如「有進路，必有出路」。



「雲再高也在太陽底下。」——廣東諺  
“High as the clouds are, they are always behind the sun.”  
— Guangdong Proverb

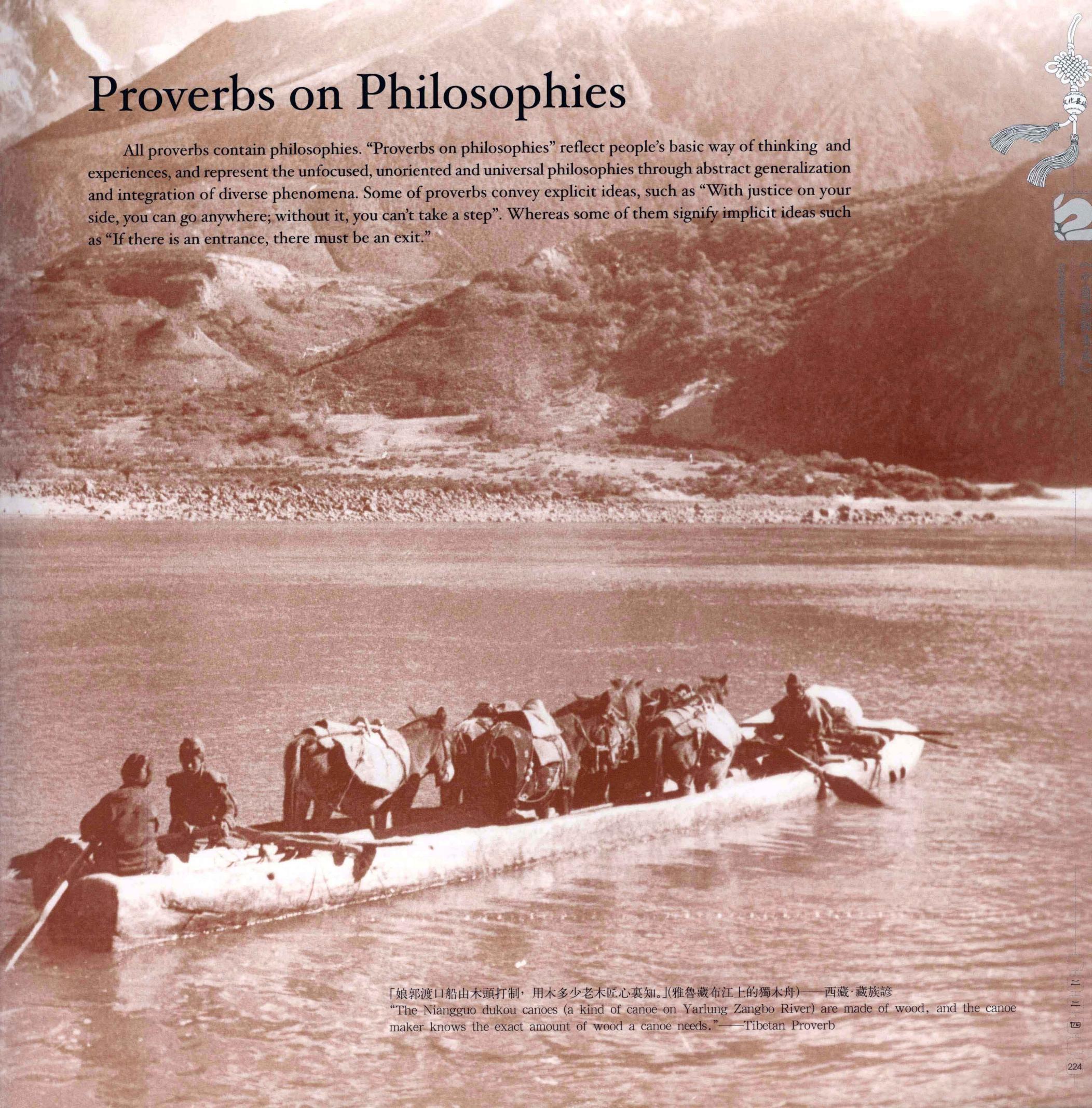


「大水過了汀埠在。」——浙江諺  
“The flood passes and the jetty remains.” —— Zhejiang Proverb



# Proverbs on Philosophies

All proverbs contain philosophies. "Proverbs on philosophies" reflect people's basic way of thinking and experiences, and represent the unfocused, unoriented and universal philosophies through abstract generalization and integration of diverse phenomena. Some of proverbs convey explicit ideas, such as "With justice on your side, you can go anywhere; without it, you can't take a step". Whereas some of them signify implicit ideas such as "If there is an entrance, there must be an exit."



「娘郭渡口船由木頭打制，用木多少老木匠心裏知。」(雅魯藏布江上的獨木舟)——西藏·藏族諺

"The Niangguo dukou canoes (a kind of canoe on Yarlung Zangbo River) are made of wood, and the canoe maker knows the exact amount of wood a canoe needs." — Tibetan Proverb



# 修養諺

## Proverbs on Self-Cultivation

反映不同社會階層修身養性的基本經驗與規律之理，涵蓋心志、德行、智慧、修爲等方面。如「海枯猶見底，人死不知心」、「讓人非我弱，守己任他強」。

This kind of proverbs reflect the basic experience and ways of self-cultivation among different classes in the society and cover a lot of aspects , such as the cultivation of wills, virtues, wisdoms and behaviors, etc.. For instance, "One can see the bottom of an ocean when it runs dry , but can never see clearly a man's heart when he dies." "Yielding to others does not mean weakness; self- possession outweighs others' strength."

「若要人心轉，祝融山上轉一轉。」——湖南諺

"If you want to have people's mind changed, the best way is to go and have a visit at Zhurong (Chinese fire god) Mountains."

——Hunan Proverb





# 社交諺

## Proverbs on Sociality



「大樹底下好乘涼。」——廣東諺

"Great trees are good for shade." —Guangdong Proverb

反映各個社會層面的群體、個人及其交往的基本經驗與規律之理，涵蓋交友、處事、言談、應變等方面。如「朋友要好，銀錢少攬」、「好話一席三冬暖，話不投機六月寒」。

This kind of proverbs reflect the basic experience and ways of communications among communities and individuals from all walks of life and cover a wide range of areas, such as making friends, ways of handling different matters, ways of speaking and conversing and abilities to handle emergencies. For instance, "short accounts make long friendship." "Kind words make one feel warm even in harsh winter, while unpleasant talking makes one feel cold in midsummer."



# Proverbs on Politics

This kind of proverbs reflect basic political experience and laws, and cover a lot of aspects, such as states, nations, politics, laws, and armies, wealth, poverty, enemies, friends and social practices.

For instance, "Subjects will support a just and fair country and people will be easy under the leadership of incorruptible rulers."

"Strengthening the military overawes the public and wiping out the evil consolidates a country."

「群雁無首不成行。」——福建諺

"Without a leader, a flock of wild geese cannot fly in a line." —— Fujian Proverb

民為邦本，本固邦寧。

"The people are the foundation of the state; the state will be stable if the foundation is firm."

家無規則散，國無法則亂。

"A family without family rules will break up, while a state without state laws will be in chaos."

木受繩則直，人受諫則正。

"A board following the thread will be cut straight, and a man taking good advice will be just and fair."

人隨時勢走，水趁潮頭流。

"Man follows the times, and water flows with the tides."

兵寧可百年不用，不可一日不備。

"Better keep the soldiers idle for a hundred years, than to find them absent for one day."

樹高萬丈勿離根，花開千層勿離心。

"A tree cannot grow without its root and a flower cannot bloom without its centercore."

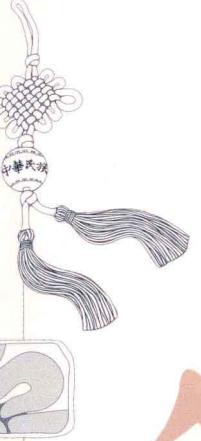
# 時政諺



Collection of Chinese Proverbs

反映一定社會時勢政治的基本經驗與規律之理，涵蓋國家民族、軍政法律，以及世態時風等方面。如「國正天心順，官清民自安」、「立武能威衆，誅惡可安邦」。





# 生活諺

反映廣大民眾日常生活的基本經驗與規律之理，涵蓋衣食住行、生老病死等方面。如「穿衣吃飯，隨方就圓」、「笑一笑，少一少；惱一惱，老一老」。



「春游天臺，秋游雁蕩。」——浙江諺

“Spring is the best time to visit Tianzhu Mountain; and autumn is the best time to visit Yandang Mountain.” —— Zhejiang Proverb

## Proverbs on Life

This kind of proverbs reflect the basic experience and laws in people's daily lives, and it cover many aspects, such as clothing, food, accommodation, transportation, birth, aging, illness and death, etc. . For example,

“Don't be picky about what you wear and eat, be it square or round.”

“Smiles make one younger; worries make one older.”

「人吃土一世，土吃人一次。」——山西諺  
“Man lives by the soil for a whole life and the soil buries him only once.”  
—— Shanxi Proverb





「家有黃金用門量，勿如送兒上學堂。」——浙江諺  
"Sending your children to school is better than keeping loads of gold." —— Zhejiang Proverb



「莫說山歌不值錢，山歌就是小姻緣。」——湖南·苗族諺  
"Don't belittle folk songs, for they are match-makers." —— Proverb of Miao Ethnic Group in Hunan



# 家庭諺

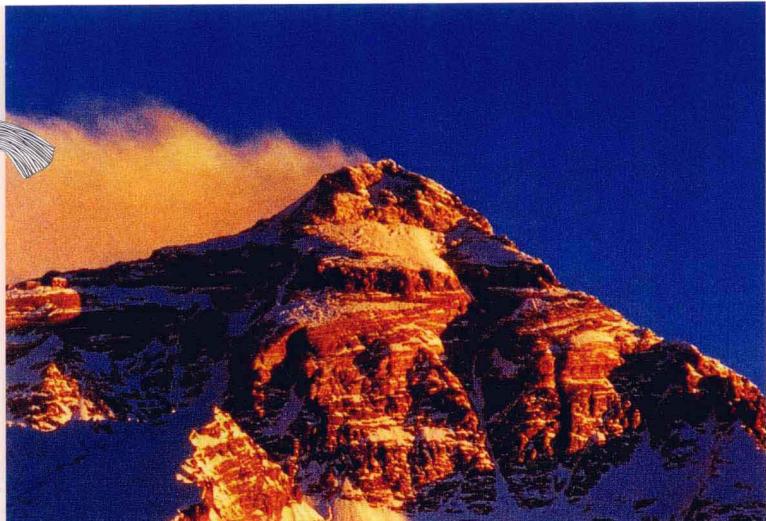
反映家庭生活的普遍經驗與規律之理，涵蓋家政、家人、養育及親鄰等方面。如「嘗盡滋味鹽好，走遍天下娘好」、「知子莫若父」。

## Proverbs on Household

This kind of proverbs reflect the basic experience and laws of people's family life and cover many aspects, such as housekeeping, families, child raising, getting along with neighbors, etc.. For example,

"Salt is the best of all seasonings; mother is the dearest one in the world."

"No one knows a man better than his own father does."



「最高的雪山是珠穆朗瑪，最早的宮殿是雍布拉康。」

(珠峰北坡遠仰)——西藏·藏族諺

“The highest snow mountain is the Chomolungma and the oldest palace is Yumbulakhang Palace.”——Tibetan Proverb



「小小年初一，大大元宵節。」——江蘇諺

“The first day of lunar New Year is less ceremonious than the Lantern Festival.”——Jiangsu Proverb

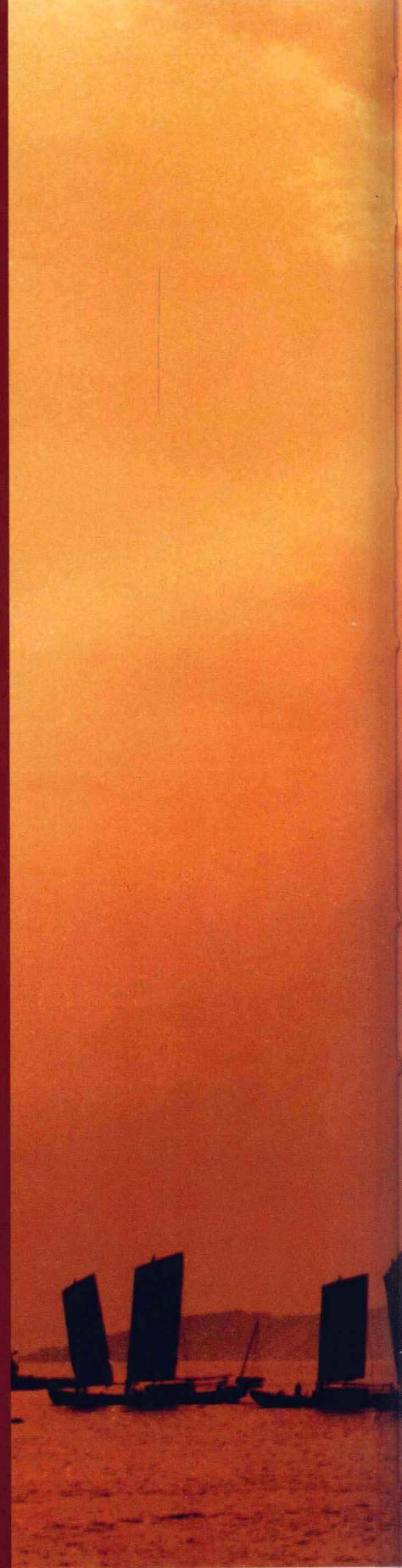
「洞庭天下水，岳陽天下樓。」——湖南諺

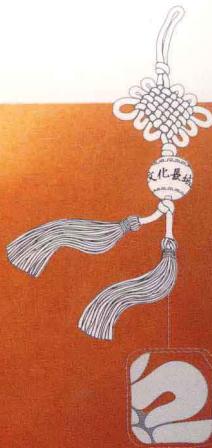
“Dongting Lake is the lake of all lakes and Yueyang Tower is the tower of all towers.”——Hunan Proverb



# 風土諺

諺語皆植根「風土」。「風土諺」以較狹地域所特有的風土民情之理為反映對象，涵蓋鄉土鄉俗、鄉人鄉情，以及宗教信仰等方面。如「生在揚州，玩在杭州，吃在蘇州，死在柳州」、「吉林三件寶：人參、貂皮、烏拉草」。





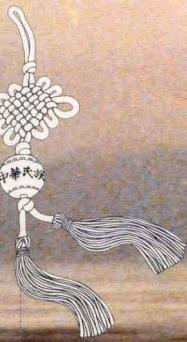
# Proverbs on Social Customs

All proverbs come from “natural conditions and social customs”. This kind of proverbs reflect the special local conditions and customs, and cover many aspects such as local customs, local conditions, local lifestyles, religious beliefs, etc.. For instance,

“Live in Yangzhou, tour in Hangzhou, eat in Suzhou and bury in Liuzhou.”

“Jilin boasts three special treasures: ginseng, marten skin and wula grass.”

「太湖八百裏，山峰七十二。」——江蘇諺  
“Within the 800-li-width of Taihu Lake, there are 72 mountains.”——Jiangsu Proverb



反映各種自然現象及其與人類關係的客觀規律，涵蓋天象氣象、時令物候、地象災害等方面，如「正月十五雪打燈，一年定是好收成」、「石流汗，雨牽綫」。

# 自然諺

This kind of proverbs reflect the objective laws of natural phenomena and their relations with human beings and cover many aspects, such as astronomical phenomena, weather, seasons, disasters, etc.. For example,

“Snowing on the Lantern Festival signifies a bumper harvest the whole year.”

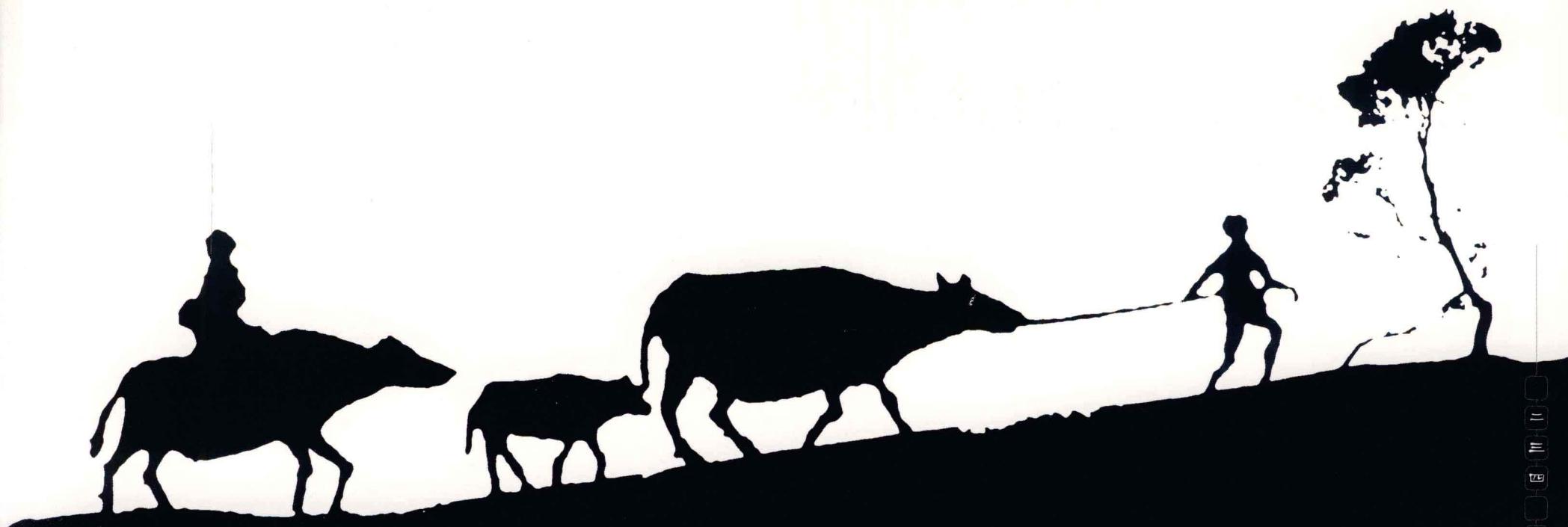
“If the stone becomes wet, it is likely to rain heavily.”

## Proverbs on Nature



「潮起生風，霓現雨止。」——廣東諺

“Tides bring wind and rainbow stops rains.”—— Guangdong Proverb





反映農事，尤其傳統農事活動的經驗與規律之理，涵蓋農、林、牧、副、漁、獵等方面。如「百業農為本」、「無災人養樹，有灾樹養人」。

「蘇常熟，天下足。」——江蘇諺 A bumper harvest of grain in Suzhou and Changzhou sustains the whole society. —— Jiangsu Proverb

# 農林諺



「羊吃磨牙草，一天九個飽。」——寧夏諺 “The sheep will be full 9 times a day when they eat gritty grass.”——Ningxia Proverb

## Proverbs on Farming and Sideline

This kind of proverbs reflect the experience and laws of farming, and cover many aspects, such as farming, forestry, animal husbandry, sideline production and fishery and hunting, etc.. For example,

“Of all trades, agriculture is of the greatest importance.”

“People cultivate trees when there is no disaster, and live on trees when there is a disaster.”



2

《中國諺語集成》

華民族  
精神文化

二三七

237



# 工商諺

反映工商及其運營的經驗與規律之理，涵蓋行商坐賈、百作工場、交通運輸、錢莊典當等方面，如「本大利小利不小，本小利大利不大」、「長木匠，短鐵匠，邋遢泥匠和漆匠」。



「一場洪水三灘沙，一個集市三種價。」——貴州諺  
“One flood can bring three piles of sand and one market can allow three prices for goods.” —— Guizhou Proverb

## Proverbs on Trades and Business

This kind of proverbs reflect the experience and laws of different trades and business, and cover many aspects, such as selling, buying, trades, crafts, goods transportation, money loan and pawn, etc..For example,

“Large costs with small profits can make large returns; small costs with big profits can only make small returns .”

“Carpenters often prefer long materials, blacksmiths choose short iron and mason and painter seek dirty materials.”



「石匠的錘，鐵匠的砧。」——湖南諺

“The stonemason’s tool is a hammer and the blacksmith’s one is a hammering block.” —— Hunan Proverb



2

國語集成

# Proverbs on Culture and Education

This kind of proverbs reflect the experience and laws of culture and education and cover many aspects, such as education, literature, arts, and sports ,etc..For example,

“Literature adds glory to a state and poetry and rituals add legacy to a household.”

“The trick of storytelling is in the plot-joints, and the magic of theater performance is in sleeves.”



「道林三百衆，書院一千徒。」——湖南諺

“While there are 300 followers listening to the Taoist teachings in the monastery, there are 1000 students studying in the academy of classical learning.”——Hunan Proverb



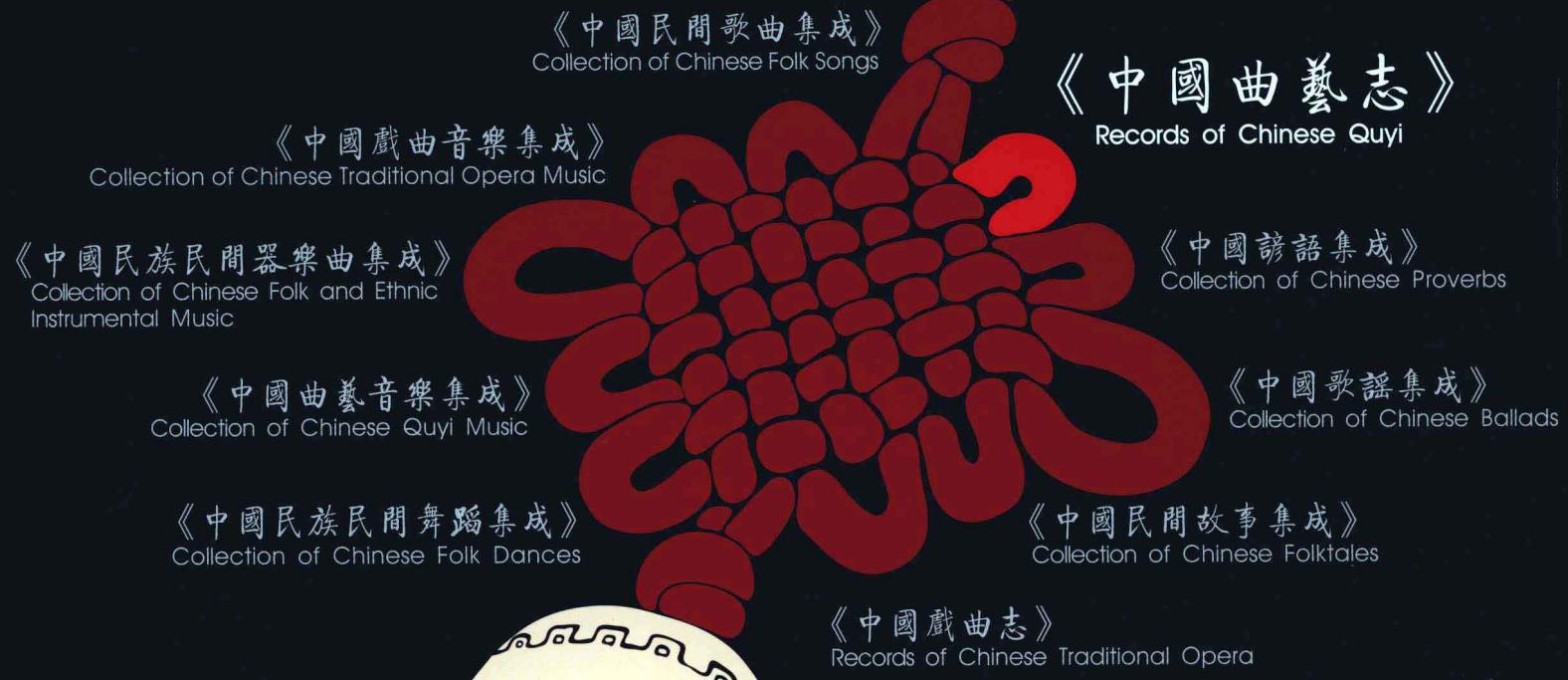
「高蹠不怕高，就怕不直腰。」——山西諺

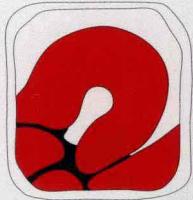
“High stilts won’t hurt, a bowed back will.”  
—Shanxi Proverb

# 文教諺

反映文化、教育等社會人文活動的經驗與規律之理，涵蓋教育、文學、藝術、體育等方面，如「文章華國，詩禮傳家」、「聽書聽扣子，看戲看袖子」。







# Records of Chinese Quyi

Chief-edited by Luo Yang

Quyi is the category term of shuochang arts (a genre of popular entertainment consisting mainly of story-telling and singing) of the ethnic group in China. It originates from the ancient oral folk literature and singing arts and has evolved into a distinct performing art form through years of development. Quyi narrates a story or expresses emotions by means of story-telling, singing, quasi-story-telling and quasi-singing, or a hybrid of singing and story-telling. Nonetheless, story-telling and singing remain its main form. Records of Chinese Quyi is a specialized art history book compiled following the traditional local chronicles.

Every province volume is compiled under a uniform editing guideline and layout and consists of four major sections: Overview, Chronology & Glossary, History, and Biographies. Following the chronological order, History covers most substantially the genres of Quyi, titles of Quyi, types of music, staging, stagecraft, troupes and artistic organizations, performing sites, performing customs, cultural relics, publications, famous episodes and folklores, proverbs, pithy formulas, biographies and appendix, etc. It presents a complete picture of Chinese Quyi arts. Chronologically, its covering ends at the year of 1985. There are 29 volumes (Taiwan is temporarily absent and Hainan is exempted from the collection) to the collection with a total of over 20,300,000 words. Each volume has about 700,000 words augmented with many color and black and white illustrations.

Fifteen volumes of Records of Chinese Quyi have already been published and the rest will be completed by 2006.

曲藝是我國各民族民間說唱藝術的總稱。源于古代民間的口頭文學和歌唱藝術，經長期發展、衍變，形成的一種獨特的藝術形式。它通過說、唱、似說似唱、又說又唱、邊說邊唱邊舞等表演手段，或敘述故事，或抒發感情。以說唱故事為主體。

《中國曲藝志》系以中國傳統方志學的方法編撰的藝術專業志書。各省卷按統一的體例編纂，每卷由綜述、圖表、志略、傳記四大部類組成。其中「志略」尤為豐富，從曲種、曲目（書目）、音樂、表演、舞臺美術、機構、演出場所、演出習俗、文物古迹、報刊專著、輿聞傳說、諺語口訣等各個方面，展現中華各民族曲藝藝術發生發展的全貌。全書內容以文字記述為主，兼有曲譜及大量的插圖和彩色插頁。下限至一九八五年。全書二十九部省卷，二千零三十萬字，每卷七十萬字左右，并配有大量彩色和黑白圖片。

《中國曲藝志》已出版十五卷，計劃于二〇〇六年全部出齊。

《中國曲藝志》副主編王波雲、周良。

《中國曲藝志》主編羅揚



# 綜述

綜述以歷史時代為序，依據翔實可靠的史料，概括地記述本地區自有曲藝活動以來的歷史和現狀。

## Overview

In light of the extensive and accurate historical evidence, overview is unfolded in a chronological order recording the history and the current state of Quyi of each region.



成都天回山東漢說唱俑——《四川卷》  
The story-telling and singing figurine of the Eastern Han Dynasty in Tianhuishan, Chengdu



# 圖表

圖表以各省市自治區的區劃圖、曲種分布圖、大事年表、曲種表的形式，概要記述本地曲藝發展的歷史與現狀。

## Collection

Based on the central administrative boundaries of provinces, autonomous regions, and centrally administered cities, Chronology & Glossary summarizes the history and the current state of Quyi for each central administrative unit through the distribution map of genres of Quyi, chronicle and glossary of Quyi.

1958年8月1日，陶力、烏力格爾藝人琶杰赴京參加全國第一屆曲藝會演，會演期間受到毛主席的親切接見，并參加中國曲藝工作者第一次代表大會，被選為中國曲藝工作者協會理事。

On Aug. 1, 1958, Tao Li and Bajie, a wuliger (story-telling) artist, came to Beijing to attend the first Quyi joint performance, met with Chairman Mao, then attended the first Congress of Chinese Quyi, and were chosen as a member of China Quyi Society.



# 曲種

詳細記述本地區各曲種形成、發展的歷史和現狀；外來曲種則從傳入時開始記述，以記述在當地生存發展的狀況為主。

京韵大鼓：清末民初形成于京津地區，創始人劉寶全，用北京語音演唱。其後，駱玉笙、孫書筠等一代女性藝人又將京韵大鼓藝術推向一個新高度，是北方曲藝中的重要品種之一。

Jingyundagu: Jingyundagu came into being in Beijing and Tianjin at the end of the Qing Dynasty and the beginning of the Republic of China. Its founder was Liu Baoquan who performed in Beijing dialect. Afterwards, Luo Yusheng and Sun Shujun, two female Jingyundagu artists, further improved it and made it one of the important northern types of quyi.



相聲：形成於北京，已知最早的藝人之一是道光年間的張三祿，百余年來相聲藝術得到極大發展。20世紀40年代侯寶林以清新儒雅的說唱表演風格嶄露頭角。中華人民共和國成立後，他倡導相聲藝術的改革，是推動當代相聲藝術發展的重要人物之一。

Xiangsheng (cross-talk): Xiangsheng came into being in Beijing, and the earliest artists was Zhang Sanlu of Emperor Daoguang's reign of the Qing Dynasty. Over more than a century, Xiangsheng has made enormous strides. In 1940s, Hou Baolin became famous for his fresh and genteel performance style. After the founding of the People's Republic of China, he advocated the reforms of Xiangsheng and became one of the important figures in promoting the development of Xiangsheng.



蘇州彈詞：明代始見彈詞活動記載，清中葉蘇州興起用吳語演唱之彈詞，嘉慶後得到迅速發展，著名藝人增多，至清末民初已是流派紛呈。廣泛流行於江浙的吳語方言區及上海地區。  
Suzhou Tanci: First recorded in the Ming Dynasty, Suzhou Tanci was popular and performed in Wu dialect in the middle period of the Qing Dynasty in Suzhou. It was developed substantially after Emperor Jiaqing's reign. More famous Suzhou Tanci artists emerged afterwards and formed diverse schools at the end of the Qing Dynasty and the beginning of the Republic of China. Suzhou Tanci has become popular in the Wu dialect area of Jiangsu, Zhejiang and Shanghai.





**評書：**相傳雍正去世，百日內禁動弦樂，弦子書藝人王鴻興為生活棄弦說書，在北京西直門內醬房夾道露天演出《三國》，是北京評書藝術之始。其後，一代代評書藝人散居京津地區，並將評書傳播至東北、黃河兩岸以及長江中下游的武漢、南京等地，成為影響最大的北方曲藝品種之一。

**Story-telling:** It was said that after the death of Emperor Yongzheng, music performances were prohibited for a hundred days. Wang Hongxing, an artist of Xianzishu, had to give up his Xianzishu performance and began story-telling of "The Three Kingdoms" in the open air in Jiangfangjiadao of Xizhimennei area in Beijing, and thus initiated Beijing story-telling art. The subsequent generations of the story-telling artists lived in Beijing and Tianjin and spread the story-telling arts to northeast China, the Yellow River basin, and the downstream areas of Yangtse River in Wuhan and Nanjing. Story-telling became one of the most influential northern genres of Quyi.



(四川奪爾基表演喇嘛瑪尼)

**喇嘛瑪尼：**源于15世紀藏族僧人講唱佛本生故事，初為僧人布道邀布施之手段，漸漸成為職業藝人謀生的技能。演唱前需張挂繪有故事內容的畫軸，演唱時以細木棍指點畫面按圖說唱。

Duoerji of Sichuan is performing Lamamani: The origin of Lamamani was the story-telling of Buddha tales in the 15th century by Tibetan monks. At the beginning, it was a means of seeking alms, and then it became a way of gaining livelihood by some professional artists. Its performance required the setting of a picture about the story and the artist pointed on the picture with a thin stick while telling the story.



**烏力格爾：**烏力格爾即蒙語說書。形成于明末清初，流行于內蒙古、東北三省及新疆的蒙古族聚居區。以說唱蒙古族民間故事、英雄傳奇故事為主，從清代末葉開始，藝人也將《三國》、《隋唐》等古典演義小說翻譯成蒙語演唱。

**Wuliger:** Wuliger is the name for story-telling in Mongolian, which came into being at the end of the Ming Dynasty and the beginning of the Qing Dynasty and was popular in Inner Mongolia, Heilongjiang, Jilin, Liaoning, and certain areas of Xinjiang where Mongolians resided. It is mainly about the folktales and folklores of Mongolian heroes and legends, at the end of the Qing Dynasty artists also told in Mongolian the stories of *The Three Kingdoms* and *The Story of the Sui and Tang Dynasties*.



# 古本董解元西廂記

## Titles

This section is edited on the basic of the overview and the representative titles. It includes the traditional, adapted and created titles.

是復完董解元不知為何人爵里事  
狀不可得而詳要之固當世之士士  
也余既校董詞乃序其說如此若流  
傳振作追復古音以俟同志又安知  
世無子期哉

明嘉靖丁巳歲八月黃鵠山人張羽雄

飛序

古本董解元西廂記卷之一

海陽風送散人達達子重校

仙呂調醉落龜纏令

引辭

吾皇德化喜遇太平多暇

干戈倒載閑兵甲這世爲人白甚不歡洽○秦樓謝  
館鴛鴦幄風流稍似有聲價教惺惺浪兒每都伏咱

不曾胡來俏倬是生涯

整金冠携一壺兒酒戴一枝兒花醉時歌狂時舞醒  
時罷每日價踈散不曾着家放二四不拘束儘人團  
剥

風吹荷葉打拍不知箇高下誰曾慣對人唱他說他

董解元自注

卷一



# 曲目(書目)

各卷以概述及有代表性的曲(書)目為單位設置條目。所選開條範圍包括傳統的、整理改編及創作的曲(書)目。



清末曲藝唱詞刻本 ——《北京卷》

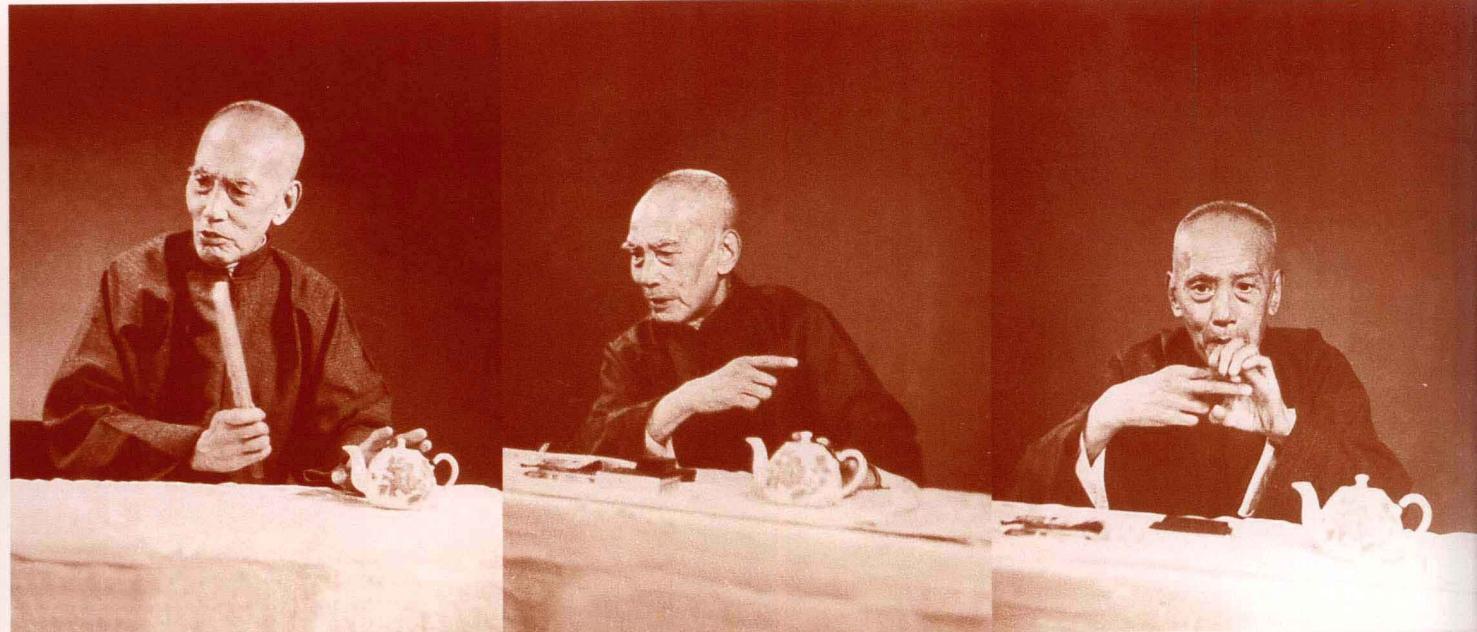
Beijing Volume: Quyi libretto block-printed edition of the end of the Qing Dynasty

# 表演

以概述及表演形式、表演技法和有代表性的曲(書)目表演選例設置條目。



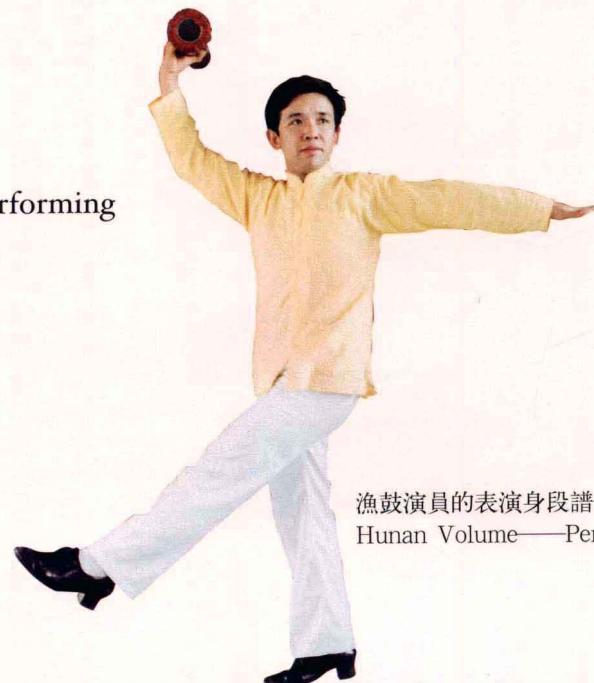
蘇州彈詞《三笑祝枝山寫春聯》中的角色表演——《江蘇卷》  
Jiangsu Volume——The roles in “Laughing at Zhu Zhishan’s Composing of Spring Couplets” of Suzhou Tanci



揚州評話《殺嫂祭兄》中王(少堂)派的說功——《江蘇卷》  
Jiangsu Volume——The story-telling skills of Wang Shaotang School in “Killing Sister-in-Law to offer sacrifice to His Brother” of Yangzhou Pinghua. (story-telling)

## Staging

This section is edited on the basis of the overview, performing styles, performing techniques and the representative titles.



漁鼓演員的表演身段譜——《湖南卷》  
Hunan Volume——Performance posture by Yugu actors.



四川清音演員程永玲的表演——《四川卷》

Sichuan Volume—The performance of Cheng Yongling, an actress of Sichuan Qingyin.



2

《中國曲藝志》

二  
五  
一  
251

十不閑蓮花落《發四喜》的舞臺設置——《北京卷》

Beijing Volume——The stage setting of Fasixi of shibuxian lianhualuo

早期蘇攤演出時舞臺上的小擺設——《江蘇卷》

Jiangsu Volume——The small stage prop of early Sutan performances





# Stagecraft

This section is edited in light of the Overview, stage mechanisms, costumes, props and stage lightings.

## 舞臺美術

以概述及舞臺裝置、服飾裝扮、道具、照明等設置條目。



盛裝表演好來寶的內蒙古民族曲藝團——《內蒙古卷》

Inner Mongolia Volume—fully dressed up quyi troupe of Inner Mongolia performing Haolaibao



# 機構

以概述及有代表性的曲藝機構設置條目記述。開條範圍包括：班社與演出團體；票房與業余演出團體；藝校與培訓班；協會、行會、研究機構等。

## Troupes and Artistic Organizations

This section is edited on the basis of the overview and representative quyi organizations and institutions, which include troupes and artistic organizations; box offices and amateur artistic groups; art schools and art training classes; societies, guilds and research institutions.



福德游藝社成員合影——《北京卷》  
Beijing Volume——The group photo of Fudeyouyi Society



揚州曲藝之友社在演唱揚州清曲——《江蘇卷》  
Jiangsu Volume——Yangzhou Quyi Friends Society in performing Yangzhou Qingqu





正在上課的蘇州評彈學校學員——《江蘇卷》  
Jiangsu Volume—Students of Suzhou Pingtan (story-telling and ballad singing in Suzhou dialect) are having class





以概述及演出場所舉要設置條目。記述本地區曲藝演出場所演變的歷史和現狀及主要演出場所，如市場、廟會、茶園、酒樓、游藝場、書館、曲藝廳、劇場等。

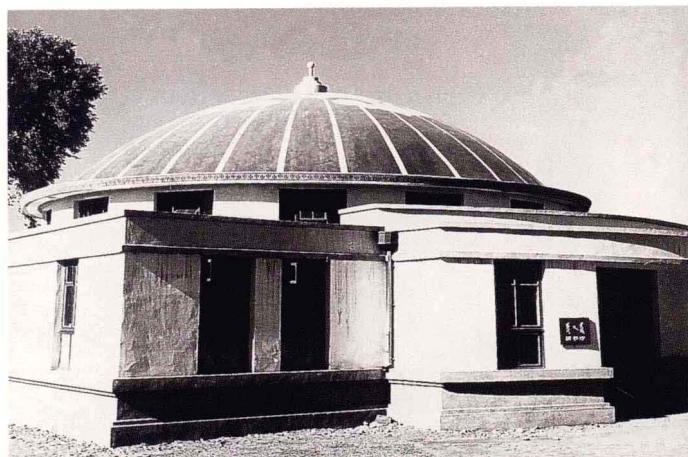
# 演出場所



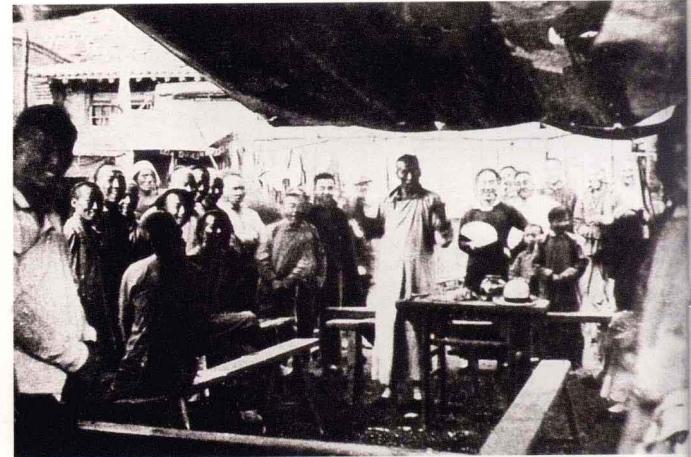
蘇州紗帽廳書場——《江蘇卷》 Jiangsu Volume: Shamao story-telling site in Suzhou

## Performing Sites

This section is edited on the basis of the overview and the selection of important performing sites. It records the history and the current state of Quyi performing sites and identifies primary performing sites of the region such as markets, fairs, teahouses, eateries, entertainment places, story-telling places, Quyi halls and theatres.



蒙語說書館——《內蒙古卷》  
Inner Mongolia Volume——Mongolian story-telling hall



民國時期東北的大鼓書棚——《遼寧卷》  
Liaoning Volume——Dagu story-telling shed of north-east China during the Republic of China

# 演出習俗

以概述與演出習俗為單位舉要設置條目。主要記述歷代曲藝在鄉村、城鎮、都市的演出習俗。



## Performance Customs

This section is edited on the basis of the overview and performance customs. It records mainly the performance customs in countryside, towns and cities of different times.

遇喜慶吉日，許多農村有唱對書之習慣，即請兩班藝人在一塊場地同時表演，有打擂臺之意，邀請者則圖紅火熱鬧。

On the occasions of festivals or celebrations, there is usually a tradition of putting on a rival story-telling between two groups of story-telling artists performing on the same stage and at the same time, which is aimed at enhancing festivity and liveliness.

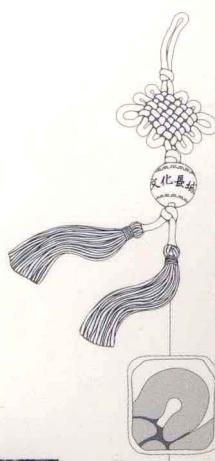


每年舊歷正月十三，河南寶豐縣馬街方圓百余裏的各曲種藝人齊集馬街河灘獻藝，謂之「亮書」。這一天同樣從方圓百裏外趕來的「寫書」人，則在人群中挑選着自己喜歡的曲種、藝人。當選中后雙方確定演唱書目、演唱天數、酬金，謂之「寫定」。隨后藝人則隨同寫書人趕往演出地，保證正月十五這一天開始演出。

On the 13th day of the first lunar month, Quyi artists from an area with a radius of a few dozens of kilometers come together at Majie River bank to perform and this is called "liangshu" (showing story-telling). On the same day, there are many "story-writers" who also come to choose their favorite Quyi types and artists. Upon the selection, the storytellers and "story-writers" settle the contract, which is called "xieding" (finish writing), in terms of the Quyi titles, performance duration, and performance rewards. After that, the artists follow the story-writers to the performing sites to perform from the 15th day of the first lunar month, that is, at the time of the Lantern Festival.







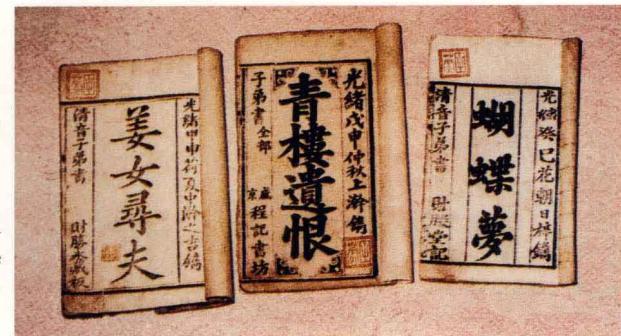
# Cultural Relics

This section is edited on the basis of the overview and cultural relics and historical sites, which include ancient stages, sculptures, frescos, spring festival paintings, announcements, tablet inscription, and rare playbills.



清代大孤山廣場戲樓，東北二人轉演出戲臺——《遼寧卷》

Liaoning Volume—Square theater of Dagushan of the Qing Dynasty, the stage of in Northeast China song-and-dance duet



清光緒年間沈陽出版的清音子弟書詞刻本——《遼寧卷》

Liaoning Volume—The block-printed edition of Qingyin zidi shuci published in Shenyang during the reign of Guangxu in the Qing Dynasty



清道光《白雪遺音》刻本——《北京卷》

Beijing Volume—Shuochang fresco of communal celebration gathering in Han Shixun's Tomb in Xiabali village, Xuanhua

# 文物古迹

以概述和文物、古迹舉要設置條目。內容包括：古舞臺、雕刻、壁畫、年畫、文告、碑文、珍貴的節目單等。

宣化下八裏村韓師訓墓室堂會說唱壁畫——《河北卷》

Hebei Volume—Shuochang fresco of communal celebration gathering in Han Shixun's Tomb in Xiabali village, Xuanhua



# 傳記

立傳人物包括一九八五年十二月三十一日以前去世的曲藝演員、弦師、教師、作家、理論家等。

明末清初大說書家柳敬亭(1587—1670?)，生于泰州，本姓曹，名永昌。明末于左良玉軍中說書，常駐武昌，人稱「柳將軍」，康熙元年進北京說書于各王府間。清代，南方的評話、北方的評書藝人皆尊其為祖師。

Born in Taizhou, Liu Jingting (1587—1670?), a story-telling artist, lived during the end of the Ming Dynasty and the beginning of the Qing Dynasty. At the end of the Ming Dynasty, Liu Jingting, whose real name is Cao Yongchang, performed in General Zuo Liangyu's army that was stationed in Wuchang and was thus nicknamed "General Liu". At the beginning of Kangxi's reign, he came to Beijing to perform in royal families. In the Qing Dynasty, he was regarded as the founder of southern Pinghua and northern story-telling by their artists.



# Biographies

This section includes the biographies of artists, string musicians, teachers, writers and theorists who deceased before Dec. 31, 1985.



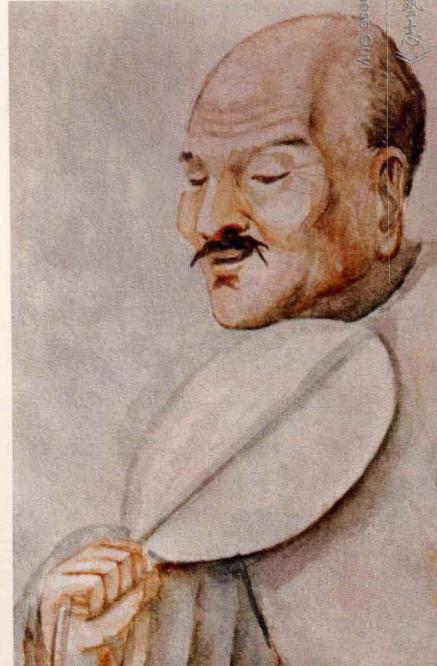
「鼓界大王」劉寶全(1869—1942)，幼隨父學唱木板大鼓，後又拜師學唱木板大鼓。二十歲以後，他對木板大鼓從演唱語音、唱腔音樂、表演到伴奏樂器不斷地進行改革，「京韵大鼓」之名稱由他始。

Liu Baoquan (1869—1942), Dagu master, learned to perform Muban (board) Dagu after his father when he was a child, and then followed other artists. After the age of 20, he began to improve dagu performances by reforming the voice, tune music, staging, and accompanying instruments, and the name of "Jingyun Dagu" was coined by him.



揚州評話「康派三國」始祖康國華

Jiangsu Volume: Kang Guohua, the founder of "Three Kingdoms of Kang school" of Yangzhou Pinghua.



著名蘇州彈詞藝人馬如飛

(1817—?)，清咸豐同治年間人，在世約50年。任光裕公所司年時，將一個松散的藝人組織，變成制度嚴密的機構；親寫《道訓》力挽彈詞界的頹風。一生對評彈事業發展功績卓著。Ma Rufei (1817—?), a famous artist of Suzhou tanci, lived during the reigns of Emperor Xianfeng and Emperor Tongzhi for about 50 years. When he worked as Guangyu gongsuo sinian, he turned a loosely-organized artist organization into a tight-knit one, authored *Daoxun* (moral teachings) to save Tanci from its degenerate practices, and made great contributions to the revitalization of Pingtan art in China.

# 文化部 民族民間文藝發展中心

文化部民族民間文藝發展中心的前身是成立于1984年的全國藝術科學規劃領導小組辦公室，其主要職能是負責全國藝術學科研究項目的規劃管理(包括中國民族民間文藝集成志書編纂出版的具體管理工作)。為弘揚中華民族的優秀文化傳統，搶救民族民間文藝遺產，發掘民族民間優秀文藝資源，文化部決定于1998年成立文化部民族民間文藝發展中心(以下簡稱「中心」)，為部屬科研事業單位。

「中心」下設四個部室：規劃研究部、出版發行部、資料部、辦公室。主要任務是全面承擔中國民族民間文藝的搜集、整理、保護、研究、開發、交流工作。

◎ 國家社科基金重大項目、全國藝術科學規劃重點項目——中國民族民間文藝集成志書的編纂出版(1979— )

◎ 全國藝術科學「十五」規劃重點項目、國家科技部基礎性工作專項基金項目——中國民族民間文藝基礎資源數據庫(2001—2004)

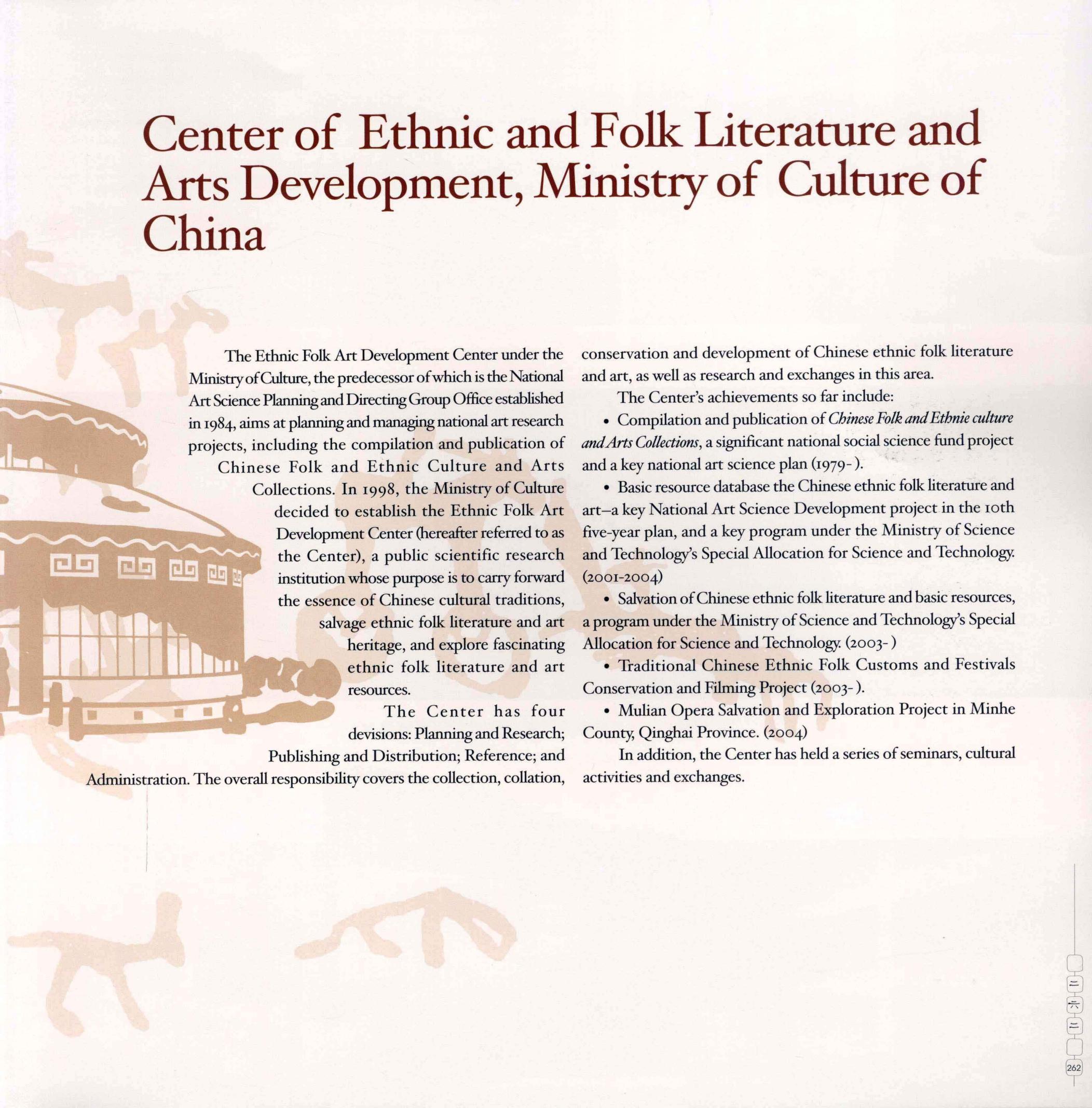
◎ 國家科技部基礎性工作專項基金項目——中國民族民間文藝基礎資源拯救(2003— )

◎ 中國民族民間傳統節俗保存錄制項目(2003— )

◎ 青海民和縣目連戲搶救挖掘項目(2004)

除完成各項目外，還組織召開了各學科學術研討會，開展了文化活動及文化交流等工作。

# Center of Ethnic and Folk Literature and Arts Development, Ministry of Culture of China



The Ethnic Folk Art Development Center under the Ministry of Culture, the predecessor of which is the National Art Science Planning and Directing Group Office established in 1984, aims at planning and managing national art research projects, including the compilation and publication of

Chinese Folk and Ethnic Culture and Arts Collections. In 1998, the Ministry of Culture decided to establish the Ethnic Folk Art Development Center (hereafter referred to as the Center), a public scientific research institution whose purpose is to carry forward the essence of Chinese cultural traditions, salvage ethnic folk literature and art heritage, and explore fascinating ethnic folk literature and art resources.

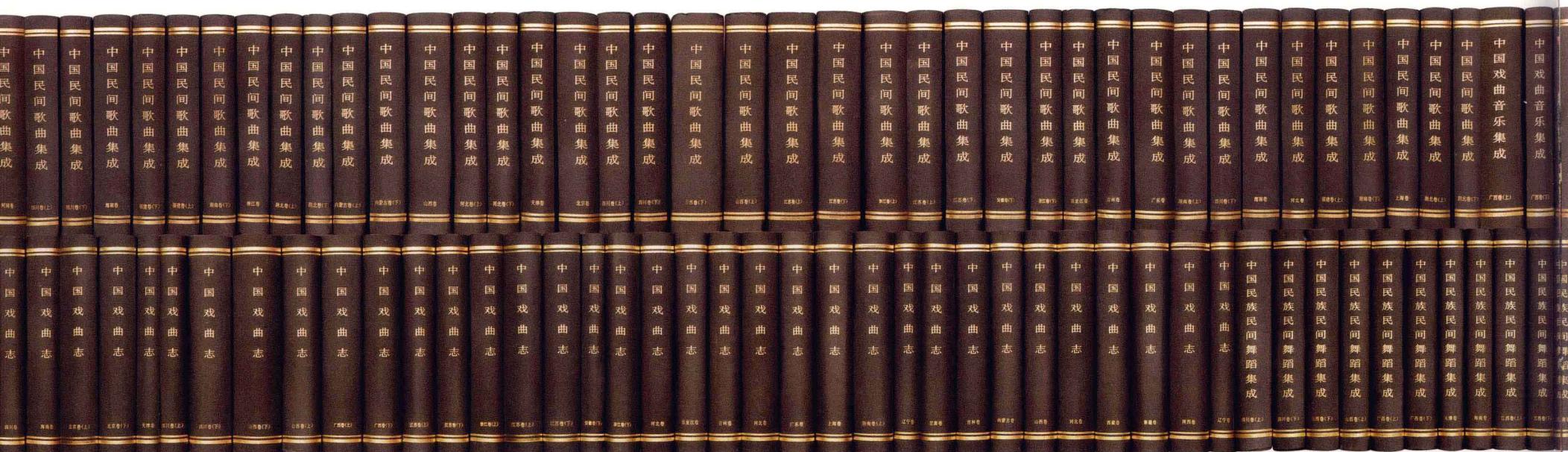
The Center has four devisions: Planning and Research; Publishing and Distribution; Reference; and Administration. The overall responsibility covers the collection, collation,

conservation and development of Chinese ethnic folk literature and art, as well as research and exchanges in this area.

The Center's achievements so far include:

- Compilation and publication of *Chinese Folk and Ethnic culture and Arts Collections*, a significant national social science fund project and a key national art science plan (1979- ).
- Basic resource database the Chinese ethnic folk literature and art—a key National Art Science Development project in the 10th five-year plan, and a key program under the Ministry of Science and Technology's Special Allocation for Science and Technology. (2001-2004)
- Salvation of Chinese ethnic folk literature and basic resources, a program under the Ministry of Science and Technology's Special Allocation for Science and Technology. (2003- )
- Traditional Chinese Ethnic Folk Customs and Festivals Conservation and Filming Project (2003- ).
- Mulian Opera Salvation and Exploration Project in Minhe County, Qinghai Province. (2004)

In addition, the Center has held a series of seminars, cultural activities and exchanges.

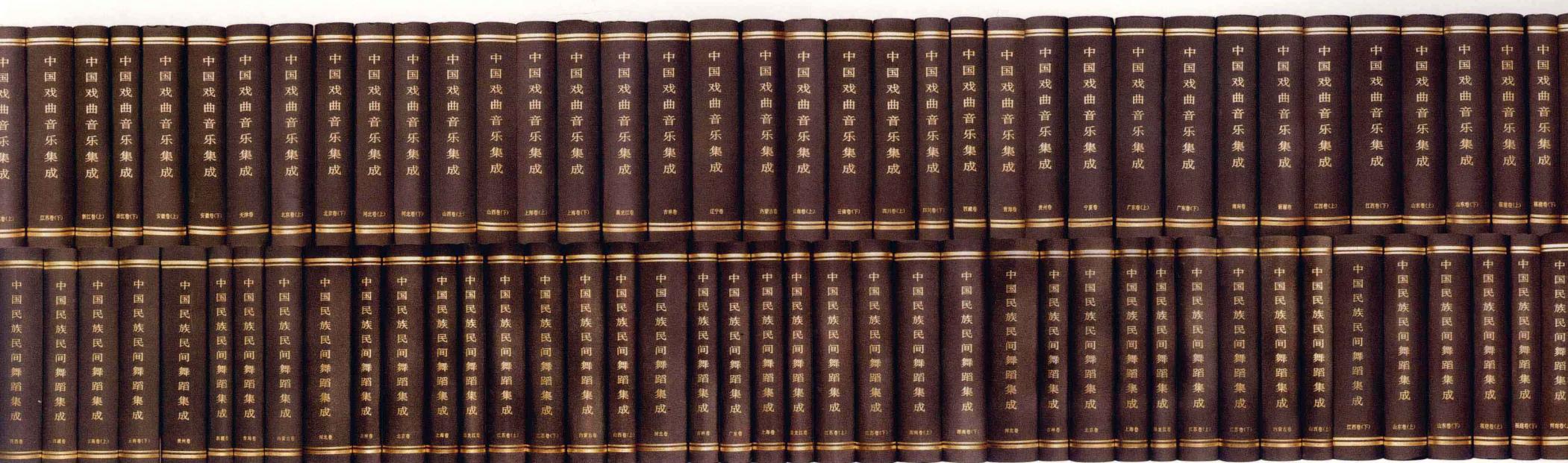


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資料保存及數字化

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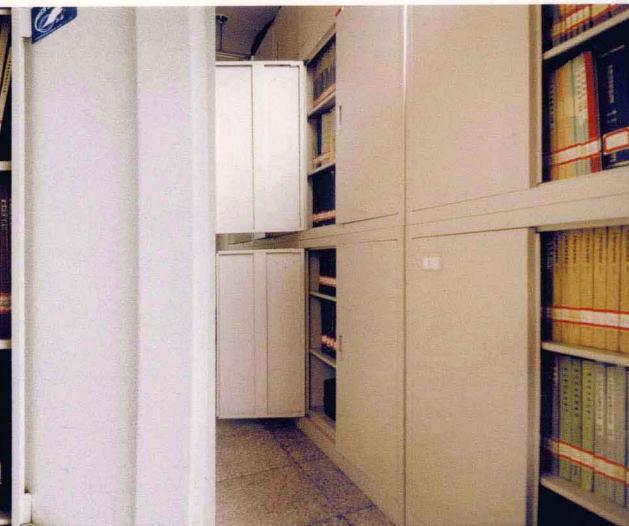
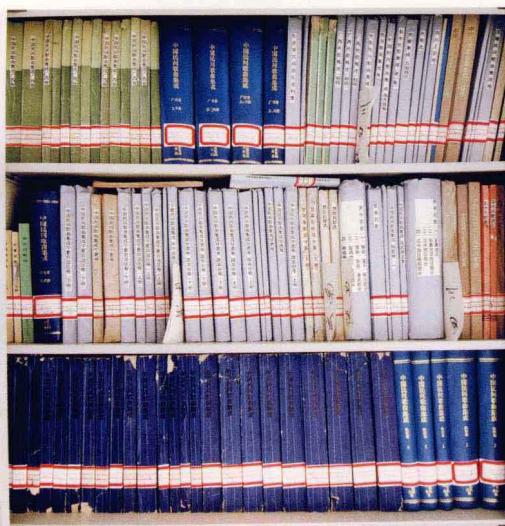




Publishing

Document Preservation and Digitization

Database-building







2000年10月江蘇南京莫愁湖自貢燈會  
October 2000 : Jiangsu Nanjing Mochou Lake  
Zigong Lantern Festival, Jiangsu Province



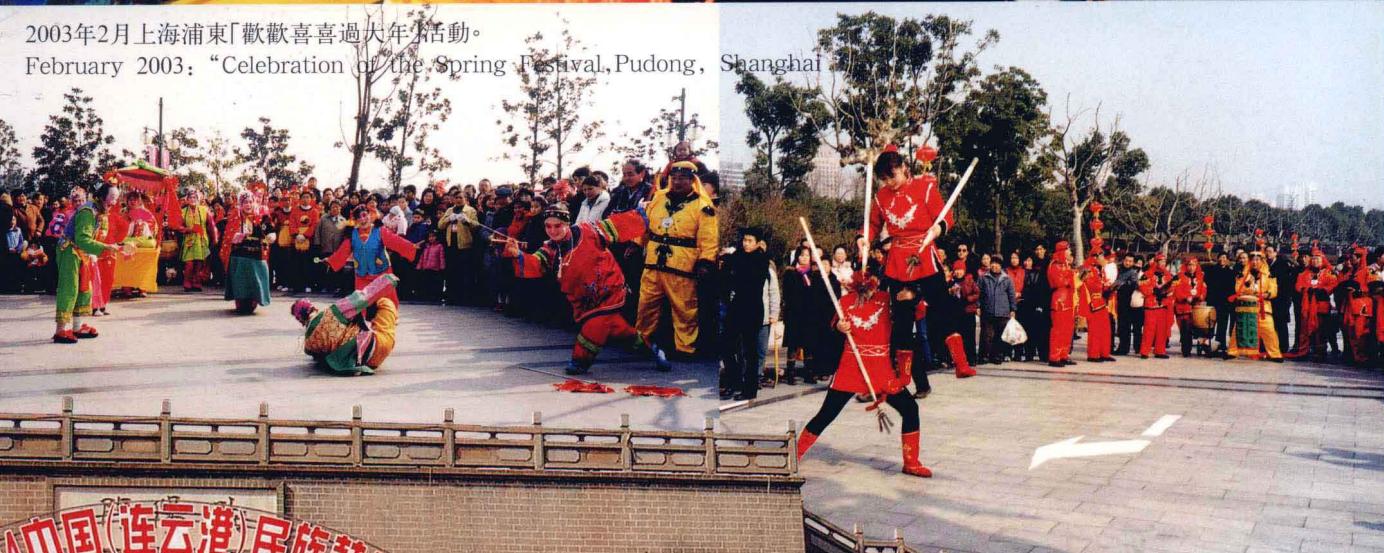
2002年浙江杭州中國民間戲曲折子戲邀請賽  
2002 Spring Festival: The Hangzhou Chinese Folk Opera Highlights Invitation Contest.



2002年10月首届中國南北民歌擂臺賽(浙江仙居)。  
October 2002: First China North-South Folk Songs Arena in Xianju City, Zhejiang Province.



2002年10月上海正大廣場「天籟之聲」原生態民歌展演。  
October 2002: The 'Voice from Heaven' Concert held in Zhengda Plaza in Shanghai



2004年8月第二届中國南北民歌擂臺賽(山西左權)。  
August 2004: The second China North-South Folk Songs Arena in Zuoquan City, Shanxi Province.





謹以此書獻給所有為中華民族文化的  
保護、傳承和弘揚作出貢獻的人們……

This book is dedicated to all those who have contributed to the protection,  
inheritance and promotion of Chinese culture

[ G e n e r a l I n f o r m a t i o n ]

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